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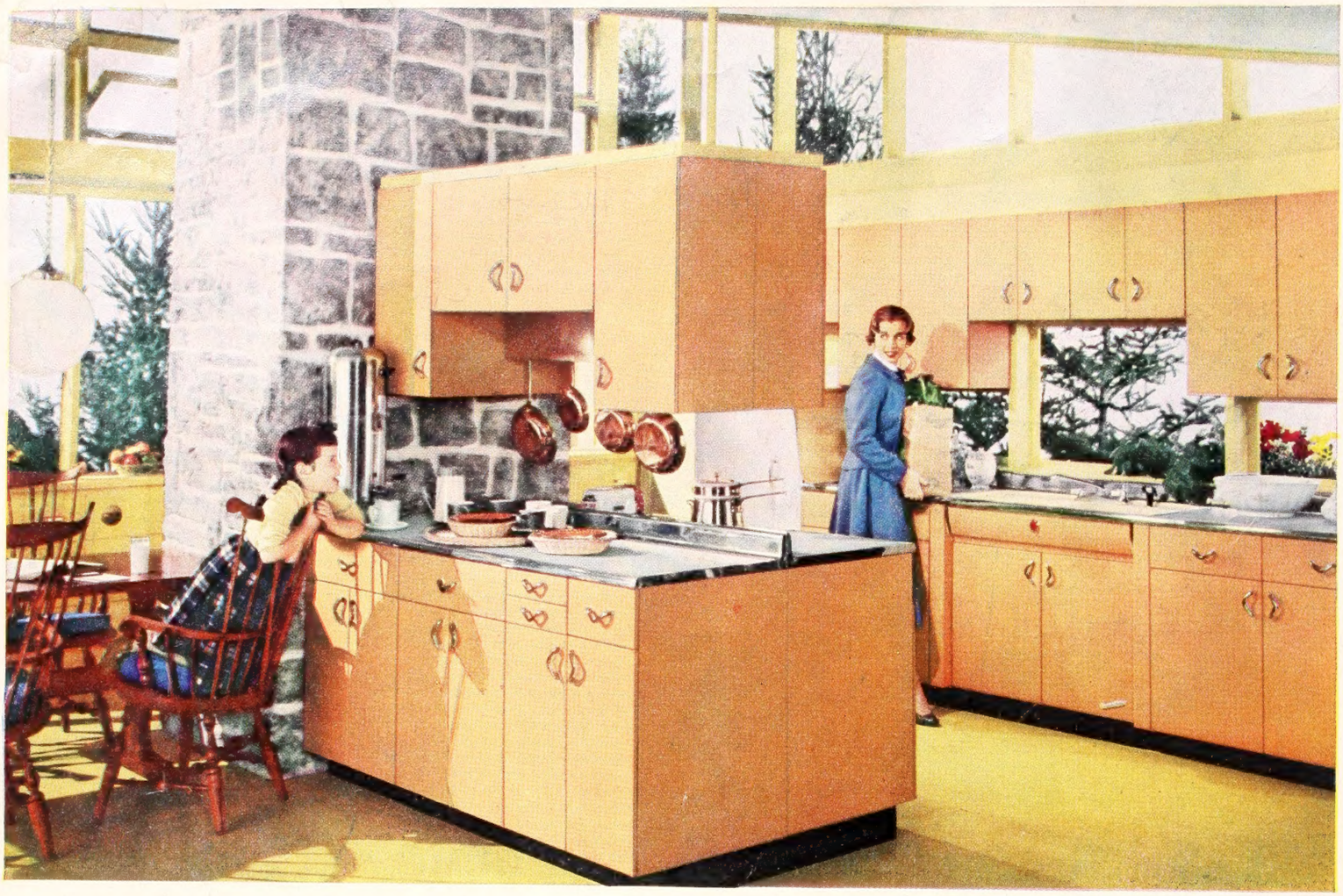
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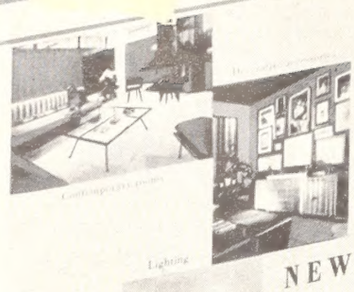
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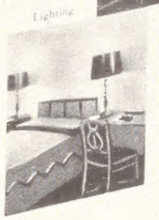
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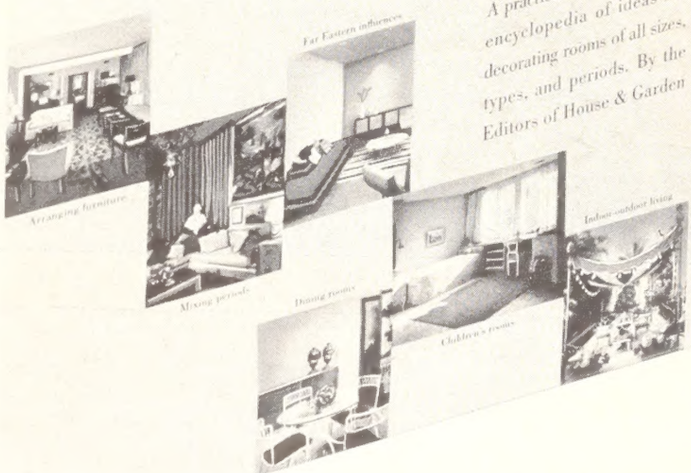


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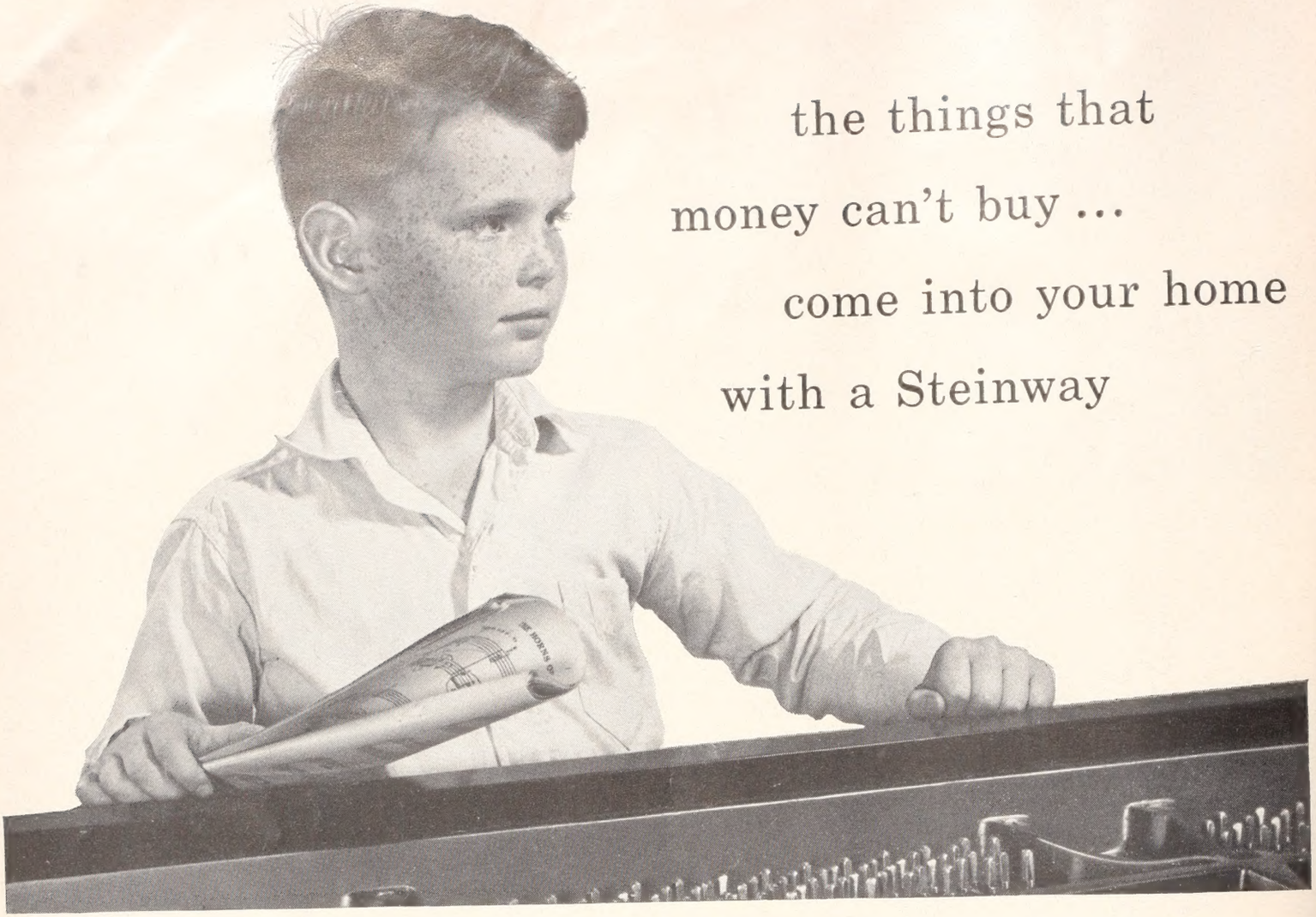
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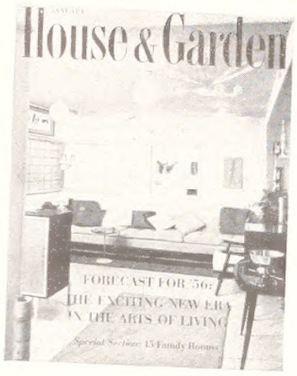
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House & Garden

A Guide to the Arts of Living

VOL. 109 NO. 1

On the cover:

Japanese in inspiration, American '56 in spirit, this family room introduces the issue's special portfolio of 15 rooms designed for leisure living. Raymond Loewy, whose influence on American industrial design is perhaps unmatched, created it for his New York apartment. Photo by Kertesz.

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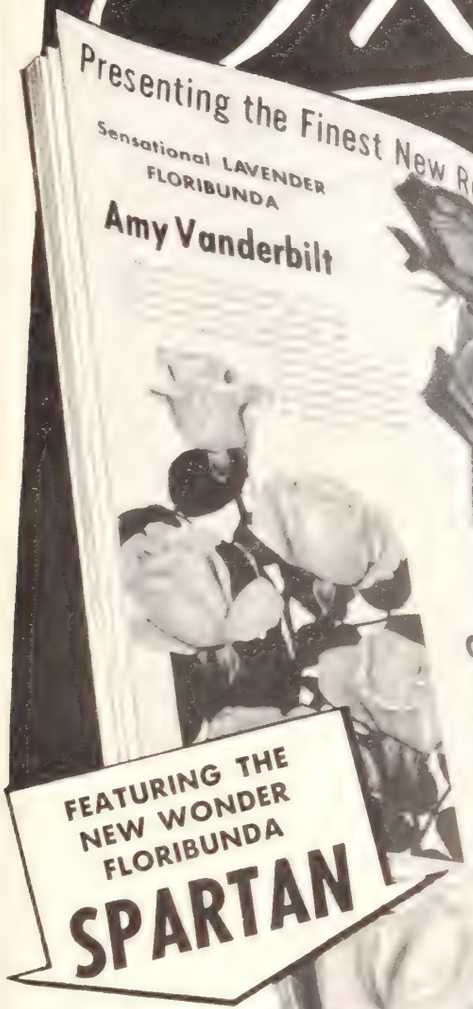


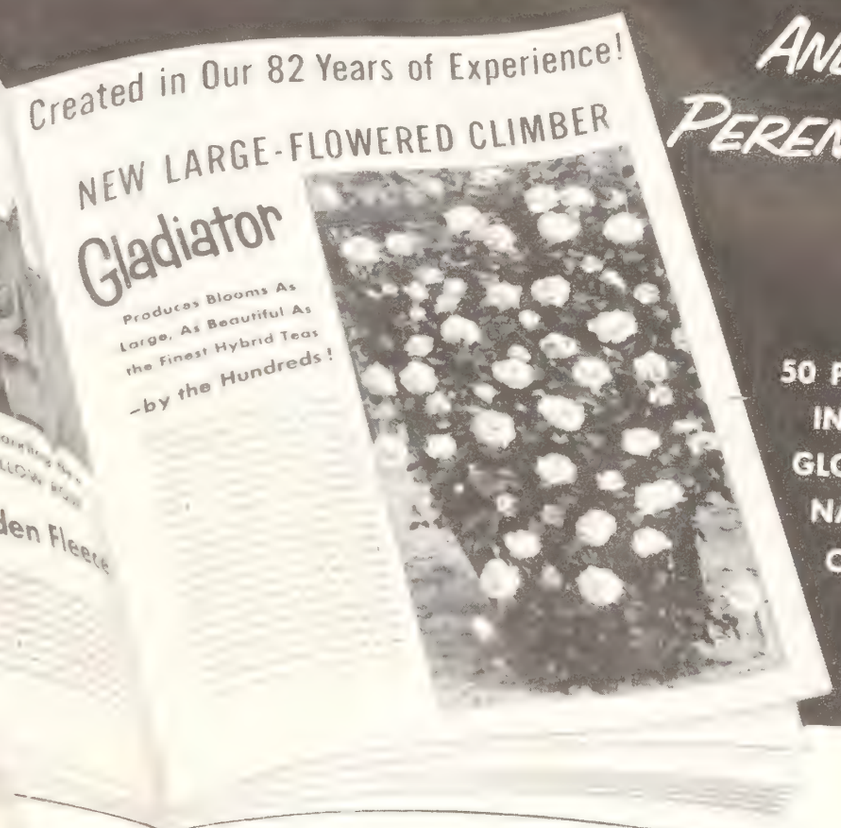
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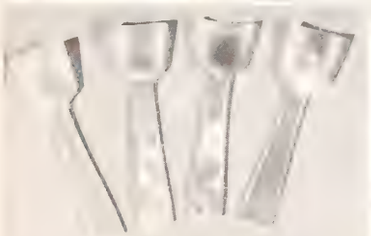
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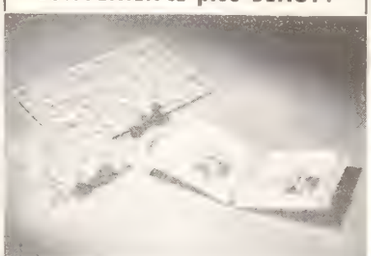
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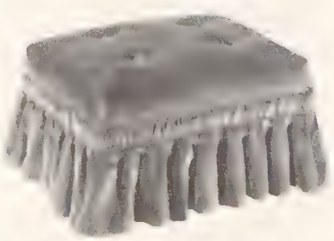


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$14.95

5 feet tall
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GIANT CRYSTAL BOX

Here's the very thing you've been looking for to protect your delicate finery from harmful dust particles. Made of durable polystyrene, this attractive box and its snug fitting cover are crystal clear so its contents can be seen at a glance. It is 15" x 12" x 6" high, large enough to hold a dozen sweaters or blouses, or a dozen slips and nightgowns or several knitted suits. Fits easily on closet shelf.

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Not a false nail... but a 'treatment' that builds up short or broken nails!

BEFORE



Now here at last is the new **LIQUI-NAIL** discovery that makes your dreams of beautiful fingertips, **LONGER LOOKING** nails come true! **LIQUI-NAIL** looks and feels like your regular nail. No matter if you have broken, jagged nails . . . or if they're short and unattractive . . . this new discovery changes all that within 10 minutes! It's not a false nail or a polish—it's an amazing plastic formula you brush on. It dries quickly to a smooth, neat appearance. Virtually becomes part of your nail—won't rub off. Forms a strong, durable surface that can't break or crack! Do heavy housework, wash dishes, type or work in the garden—without damaging your nails. It practically becomes part of your nail and **GROWS OUT** with it!

AFTER



COMPLETE KIT
Enough for one full year

For only $2.98 you get a whole year's supply of **LIQUI-NAIL**; this includes the formula itself, brush and a large supply of the patented nail forms. All you do is brush on the **LIQUI-NAIL**—it hardens in a few minutes. Your nails—now graceful and tapering—look real and feel real. Won't break or crack! One treatment lasts weeks. You save on beauty parlor bills; you can use your favorite color nail polish right on top of it. You can buy **LIQUI-NAIL** only by mail—so use the handy coupon and send it today. Full 5-day money-back guarantee. Order **LIQUI-NAIL** today for longer, more beautiful nails!



SO EASY! Just place one of the nail forms on the nail and brush on the LIQUI-NAIL.



The nail hardens in minutes. Slip off nail form and the nail's ready to trim and polish. Looks real—SO NATURAL!

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Please rush me a LIQUI-NAIL Kit at $2.98 per kit (includes special formula nail forms and brush). LIQUI-NAIL must give me long, beautiful nails or I'll return the unused portion in 5 days for full refund. ( ) Payment enclosed. Send prepaid. ( ) Send C.O.D. I'll pay charges.

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LACE TABLE CLOTH

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50 MATS *Only* $4.95 *ppd*

REMEMBER TO ASK FOR YOUR FREE Gift Catalog CATALOG

POPULAR SHOPPER Box 825 Brownwood, Texas

SHOPPING AROUND



Collectors will cherish the tiny Cape Cod oil lamps shown here. However, please note that these have been turned into a set of salt and pepper shakers! The authentic base is made of wrought iron; the old-fashioned shades are made of pink plastic hand decorated with roses. Each is 3" high. $1 ppd. the set. Alan Charles, HG1, Box 5550, Philadelphia.



The keys to learning color and form will engross a very young student. We show here a fine educational toy designed for the use of the "under five" group. A plastic frame is fitted with six keyholes and six keys. Plastic cubes, rectangles and triangles are fitted over keyholes. Keys and forms are related by color. $3.50 ppd. Herrmanns, 1718 Union, San Francisco.



Tropical fruit tree-ripened in Hawaii is a delicious and out-of-the-ordinary gift for you to send to friends. Order the pineapple package: 4 pineapples each weighing five pounds ($6.25); or the box of papayas: nine to twelve each weighing about 1¼ pounds ($6.25). Postpaid. Order from Maxwell's Hawaiian Products. Dept. HG, P.O. Box 63, Honolulu.



Smoky tea is a favorite with people who have visited China! Hu-Kwa is the delicious tea which is grown on the island of Taiwan. Unblended, it has a most delicious flavor. Be sure to give a pound to a fastidious tea drinker on your Christmas list. It is not expensive ($3.50 the pound) because it goes a long way. Add 25c. Order from Wendell, 156 State, Boston, Mass.



Pointed toe and "bobbin" heel make this Capezio pump the perfect shoe to wear with at-home clothes. It comes in peacock blue felt with a matching color pompon or in black felt with a red, gold or black pompon. Sizes: 4 to 11; width: narrow, medium, wide. $12.95 ppd. French Boot Shop, 541 Main Street, New Rochelle, New York.



Displaced royalty? Not at all. Just two smart smokers with a well-placed loyalty for their favorite cigarette. Like so many loyal Parliament smokers, they want everyone to know there's something special about Parliaments. You, too, will appreciate the crush-proof cigarette case . . . the superb tobaccos . . . the luxurious flavor . . . and above all, the exclusive Filter Mouthpiece that keeps the filter deeply recessed away from your lips. With Parliaments, *only the flavor touches your lips!*

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Fresh as the morning dew...these daisy-wreathed sheets and cases of the one and only WAMSUTTA SUPERCALE. Silken smooth, heirloom quality ...a proper honor to the hundred years and ten devoted to making the finest sheets in the world! And further celebration...all during January you'll find Supercale in white and colors, including the famed Wamsutta CUSTOM-CORNERS fitted sheet, at the lowest prices in over a decade.*

WAMSUTTA MILLS, NEW BEDFORD, MASS., DIVISION OF M. LOWENSTEIN & SONS, INC.

SHOPPING AROUND



Collector's item: a doll dressed in authentic Dutch dancing costume. A very young collector will enjoy playing with it, an adult will add it to her exhibition. Made of flexible plastic, about 7" high, it has movable arms, legs, and head. $3.50 postpaid. Order from Flagg Dolls Co., Department HG1, Box 2050, Jamaica Plain, Massachusetts.



17 tools are housed in this mirror-bright pocket knife! Made in Switzerland, it contains: large spear blade, can opener, reamer, Phillips screw driver, double-cut saw, disgorger, tweezers, lanyard, shackle, blade, cap lifter, file, scissors, metal saw, scaler, nail file, pick! 3½" closed. $15. postpaid. Corrado for Cutlery, 26 North Clark Street, Chicago, Ill.



A perfect sphere hand wrought of sterling silver is the only decoration on this impressive ring. And one of the nice things about the ring is the fact that it will fit any finger because of the adjustable shank. You will probably want to order several when you learn how modestly it is priced. $3.50 postpaid. Tax inc. The Golden Bell, Pineville, Ky.



Brocade tie imported from India is the perfect accent for your cashmere sweater. The colors are exquisite; the highlights result from the use of metallic threads; the tapered ends are fitted with Indian coins. And the modest price will tempt you into buying more than one. $2.50 each. Postpaid. Order from Blair Gifts, Department HG1, Allenhurst, N. J.



A version of the deacon's bench is shown here. Made of solid birch or maple, it is smoothly sanded ready for you to paint, stain or lacquer. And it comes to you *fully assembled!* Over-all height 33". A pair on the porch or in the entrance will look charming. $22.95. Express collect. From Meadowbrook Industries, 2268 Bellmore Ave., Bellmore, N. Y.

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Yes, you save up to $13 per pair on miracle-fabric, no-iron Fiberglas curtains and drapes by ordering direct from Ronnie. These amazing curtains and drapes never need starching or stretching. In fact, you can actually WASH AND HANG THEM IN ONLY 7 MINUTES! And they keep their beauty longer than old-fashioned curtains and drapes because modern Fiberglas fabrics can't shrink, fade, sag—are rot and mildew-proof, fireproof, heat-proof and sun-resistant! You get your choice of 46 sizes to fit any window and in colors to fit any decorative plan. Our huge buying power and direct-to-you selling policy saves you up to 37% per pair. Every pair is backed by our 5 YEAR GUARANTEE!

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Examine our wide selection of curtains and drapes in the leisure of your own home! Just mail the coupon below and we'll rush you 24 Fiberglas curtain and drapery color samples and the Ronnie Catalog—*absolutely free*—to help you select the curtains and drapes you want. There is no obligation whatsoever. So mail coupon *now!*



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This chubby little fellow with Jug and Bird Bath is 25 in. high, 28 in. wide. The jug can be piped for running water. Made of Pompeian Stone—$65.00 f.o.b. New York. Figure without bird bath $35.00.

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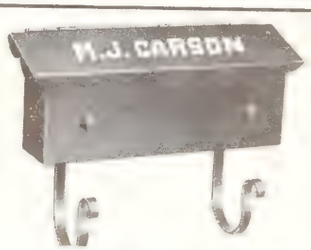
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Miles Kimball

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This matches 6 pc Egg Cup Set and set of 4 Shakers also, each $1 the set

An Old Fashioned Moss Rose, as sweetly nostalgic as the bouquets on Grandma's china, decorates this wonderfully unusual, wonderfully practical Butter Dish 6½ x 3" china dish holds a quarter-pound stick of butter; tight-fitting cover makes it perfect for serving, later for storage in the refrigerator. Fine white china has 14K gold trim fired for lasting permanency. Special purchase makes possible this most unusual price. Sent post paid. Just $1.00. Satisfaction guaranteed or Money Refunded

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Flea-Scat-Pad for Dogs—just as comfortable, just as effective. Kills fleas and doggy odor; 15x28 in. $3.49; Super size, 28x36 in. $4.98.

Send No Money—Order C.O.D. or send check and we'll pay postage. Money back guarantee. Sudbury Laboratory, Box 10A, Sudbury, Mass.



Travel Scrabble

Here is a wonderful new edition of America's favorite game that no Scrabble-happy fan should be without! Magnetized ivory tiles cling to 8" square board for spill-proof play no matter how bumpy the plane or breezy the beach. For carrying, set fits into a handsome slip case no larger than a pocket book.

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Write for Catalog *Holiday House*

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new miracle preparation builds LONG, GLAMOROUS nails easily and quickly as you brush it on. Replaces broken nail with a permanent one of your own desire in minutes. Lengthens, strengthens, protects. Stays on tight—grows with the nail! Can be filed, cut, polished. Sure cure for 'NAIL BITERS'. Complete kit for 25 nails $1.50 ppd. Carol Beatty, Dept. P-L1, 7410 Santa Monica Blvd., Los Angeles 46, Calif. *FREE GIFT CATALOGUE included.*



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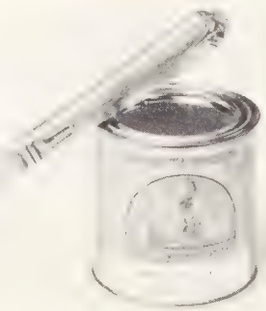
Battle Creek EQUIPMENT CO.
Battle Creek 27, Mich.



SHOPPING



Architectural note for any room: the wrought-iron screen. Use a pair to divide a living-dining room, a bedroom-study. Strongly made, it is finished in black, has two metal trays for plants. Each panel is 31½" high x 11¾" wide. $8.95 the pair. Express collect. Order from Muriel Duncan, Department HG, 135 E. Atlantic Avenue, Haddon Heights, New Jersey.



"Knox-tarnish" lives up to its name! It performs wonders on all household implements which need polishing. Use it with confidence on silver, brass, guns, fishing rods, the kitchen stove, bathtubs and basins. And, a nice thing to know, it is kind to the hands. $2 postpaid the pound can. Hanover Hall, Dept. HG1, Box 3268 Chouteau Station, St. Louis, Mo.



Food for the gods: black walnut pralines, pecan pralines. And when they come from the Old Slave Mart down South Carolina way they are blissful perfection. Made of finest ingredients, they are delicate and delicious. Serve them with your holiday fare. Pecans $1.75, black walnuts $1.45 the dozen. Postpaid. Old Slave Mart, Charleston, South Carolina.



Practical gift for the hostess: the electric plate warmer. She will bless you for your thoughtfulness, she will use the warmer throughout the year. Made on the principle of the electric blanket, the warmer is covered with red or green and white check chambray. Note sections for plates! 13" sq. $12.50. Ppd. Crawford House, Box 406, Newfoundland, N. J.



To sleep well you must be relaxed! We show here the "Knee-Lift" cushion. Made of clear vinyl plastic, it has an attached tube for inflating. Try slipping this easy-to-clean pillow under your knees and note the great comfort it gives. About 7" x 5" x 26". $2.98 postpaid. Order from The Better Sleep Company, Department HG-1, New Providence, New Jersey.

AROUND

You will make this collar with the huge hook and eye closing if you join The Month's Fad Club. It is the club which sends you a different do-it-yourself item every month. Each kit comes with clear instructions. The collar kit shown contains fine quality braid, gold-plated beads and hook and eye. $1.00 ppd. Month's Fad Club. 1159 24th St., Des Moines, Iowa.



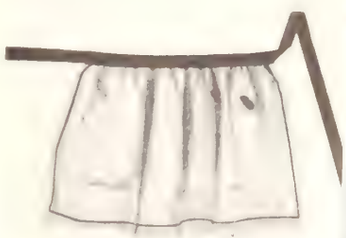
Cruet set. These charming little carafes are made of gold flecked glass. Each has a necklace bedecked with a letter. The "O" is, naturally, for oil; the "V" is for vinegar. You'll enjoy mixing your special dressing with these handy containers. Each is 5" high. $3.95 postpaid. The Whitney Shop, Dept. HG1, 24 Elm Street, New Canaan, Conn.



Camel-bell earrings. These tinkling bells are authentic! They are handmade by the native craftsmen of Lebanon. You can order them in sterling silver, $7.50 a pair, or in 18K solid gold for $35.50 a pair. Postpaid. Federal tax included. Order from Holy Land Gift Mart, Department HG1, William John Mindlin Co., 286 Fifth Avenue, New York.



No picture can show the beauty of this flattering black net cocktail apron. Decorated with appliques of cocktail glasses, it has a black velvet waist band and black velvet piping around the edge. Splashes of glitter highlight the jet black nylon net. And it will fit all waists. $6.95 postpaid. From Townsend House, 645 Bergen Ave., Jersey City, N. J.



Horse heads made of cast iron will add a handsome touch to your fireplace. These heads are fitted to andirons, are decorated with solid brass rings. The finish is rust-resistant satin black enamel. Overall height: 12½". Shipping weight is 23 pounds. $18.00 the pair. Express collect. Order from Detroit Mantel & Tile, 1431 Farmer St., Detroit 26.





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Beige, white, grey, spruce, turquoise, leaf green, sea foam, lime, straw, gold, natural, rose beige, ice pink, rose dust, ash rose, tea rose, fawn, cocoa, snow.

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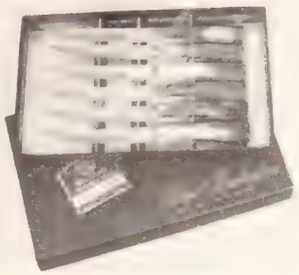
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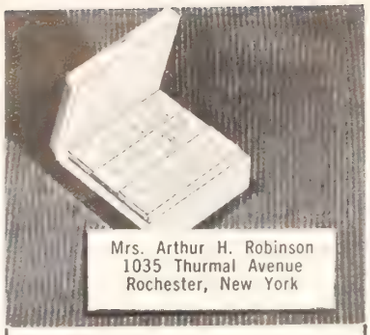
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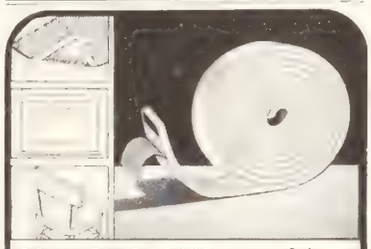
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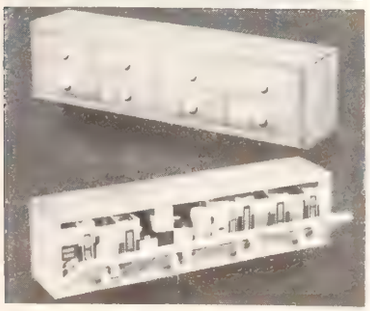
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Now you can enjoy the relaxed comfort of a hospital bed in your own home. Hospital beds and contour chairs are designed with Knee-Lift action because straight leg discomforts are avoided when knees are slightly flexed and supported. Your back, hips and legs automatically relax—tensions vanish—sleep comes easily and naturally. Many back and leg aches magically disappear after using this amazing Knee-Lift Cushion for a few nights. Wonderful for restless sleepers, those over forty and bed readers—ideal for invalids and during pregnancy.

Recommended and used by many doctors and hospitals. A most appreciated gift. Guaranteed to please.

Immediate delivery. Send **$2.98** to

BETTER SLEEP CO.

Dept. 349, New Providence, New Jersey

SHOPPING



Take a stand like this to hold your indoor or outdoor plants. Made of cast metal, it has a pleasing Victorian design. The five plant brackets are pierced for good looks and good drainage. About 15" x 17". Finished in black or white. $12.50 express collect. Order from Adele Sanford. Department HG1, 145 East 35th Street, New York, New York.



"Hot Mitts" are amusing felt faces which can be used as pads on the buffet table or as protective mitts for oven cooking. Pale pink felt is decorated with contrasting colors to achieve two different expressions. You have a choice of "Demure" or "Surprised". $2.95 ppd. for one. $4.85 the set. Whitney & Rogers, 23 Fox Meadow Road, Scarsdale, N. Y.



Virginia smoked ham is justly famous. And this one from Jordan's Smoke House is as fine as any you buy. It's economical, too, because it keeps so long. Slice it paper thin and you'll agree it's most delicious fare. Hams weigh from 8 to 13 pounds. $1.98 postpaid the pound. Order from Albert Jordan, Department HG1, Box 324, Richmond, Virginia.



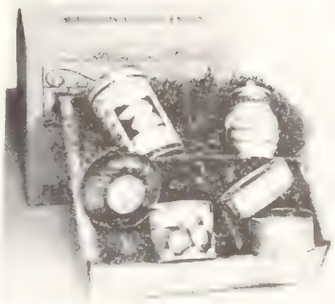
Wine jelly is an old-fashioned delicacy. And these 12-ounce globe-shaped jars hold a generous supply of taste pleasure. Your choice of any three of the following flavors: Port, Sherry, Muscatel, Blackberry, Peach, or Concord Grape. $1.50 postpaid plus 50c west of Miss. Tenner Brothers, Inc. Department HG1, Box 1765, Charlotte, N. C.



A bank of honeysuckle or a drop of Michel Pasquier's Honeysuckle perfume smell exactly the same. And each evokes memories of soft summer nights, of pale moonlight. $6.00 the ½ ounce perfume; $2.00 the three ounce cologne. Postpaid. Tax included. Order from Michel Pasquier, Dept. HG1, 7 West 46th Street. New York 36, New York.

AROUND

For a special event serve hors d'oeuvres made from the contents of this gift package. It contains: paté de fois with truffles from Strasbourg, smoked shrimp from Holland, mustard from Dusseldorf, damson preserves from France, wafers from Holland, a Danish cheese. $4.95 postpaid. Order from Old World Cheese, Department HG1, Hillside, N. J.



For cruise wear (and that time is nearer than you think) we show this enchanting "sundial" purse basket. Made of imported rattan finished in fashion-right colors (white, pink, yellow, natural), it has a hand-carved walnut cover designed like an ancient sun dial. $11.95 postpaid. Helen James, Dept. HG12, 415 Gordon Terrace, Pasadena, Cal.



Gardener's gift. This de luxe collection will please anyone with a green thumb. It contains a cast iron reel and stake, 100 feet of yellow Mason line, a trowel, 10 bamboo markers, 10 galvanized steel wire markers with zinc labels, 20 aluminum "Scare-aways", weatherproof pencil. $7.60 ppd. From Burke-Finnegan Company, HG1, Fairport, N. Y.



A flacon which will make magic on your dressing table is the crystal and gold plated vial studded with fake jewels. It sits in a stand which is decorated with a jewel trimmed ballerina. About 2½" high, the vial is filled with one dram of L'Heur perfume by Volay of Paris. $2.50 postpaid. From Volay, Dept. HG, 30 West Putnam Ave., Greenwich, Conn.



For the Rectory or the Parish House we show this stainless steel flatware. Made of fine quality steel, it is rust and tarnish proof. Note the engraved Crown and Cross on each of the well designed pieces. $6.17 postpaid for a sixteen piece service for four; (4 teaspoons, 4 dessert spoons, 4 forks, 4 knives). Hammond, 125 E. Wells, Milwaukee, Wisconsin.





FREE! DeLuxe 11" French PROVINCIAL DOLL

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To New Members of The
WORLD-WIDE DOLL CLUB!

Kiddies and grown-ups will be thrilled with membership in unique deluxe foreign Doll Club — so exciting to have or give! Luxurious 11" French Doll arrives first — *a Free Membership Bonus!* Each month another rare doll arrives from an exotic land — in export packings with colorful foreign stamps! Unusual, deluxe, hand-crafted — up to 1 foot tall. Adorable hand-painted faces. Such unusual details as earrings, lace trimmed undies, glossy hair. From Europe, Asia, South America, Africa — the whole world! Ideal for play, yet genuine collector's items. *Available in U.S. only to members.* Inspire interest in geography, history, customs. Fascinating brochure with each.

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Order for 12 months (and for shipping and handling and be mailed every month) OR order for 6 months (or more) in addition, the French Doll is yours FREE, for acting now on any plan! Thus on 12 month plan — as few as 11 dolls, at 15 dolls.

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The manufacturer of Craftwall factory finished paneling offers you this eye-catching conversation piece at a remarkable, low price . . . just to acquaint you with the natural wood beauty of Craftwall paneling. 12 by 18 inches . . . this genuine Cherry combination wall planter and spoon rack adds a charming decorator touch to any room. Heavy gauge liner included. Order extras for gifts! Send check or money order . . . no C.O.D.'s please.

(Note! Spoons and plant not included)

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The perfect aid to sparkling entertaining...to luxurious living. Birch micarta top, maple cutting board, mar-proof black steel trays and frame, 3" casters for smooth rolling. It is 33" high, 18" wide and 36" long. It weighs 44 lbs. packed and it is knocked-down for easy assembly. A Herrschaft Original at only $37.87, express charges collect.

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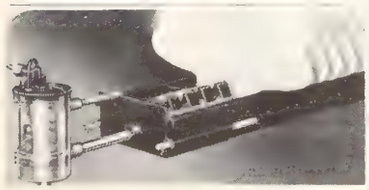
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Get healthful air in your home with proper humidity all the heating season. MONMOUTH FLOTROL, the finest home humidifier, does it. Costs little, easily attached to any warm air or forced air furnace—gas, coal or oil fired. The air you breathe affects the way you feel. Over-dry air in heated homes contributes to head colds, damages your furniture and furnishings. Be healthy—be protected with a MONMOUTH FLOTROL. For the average size home order No. 420-6. Only $19.75 f.o.b. Cleveland. You can easily install it yourself in an hour with our simple instructions, even *while furnace is in operation.* Sizes for all heating systems. Write for complete information.

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fair game!

A complete game set that belongs in every family . . . there's something to entertain everyone from 6-year-old Johnny to great grandfather John! Includes backgammon, cribbage, chess, checkers, dominoes, roulette, poker, horse racing, chuck-a-luck, and put and take. They're all compactly enclosed in a durable, 24" x 15" honey-colored vinyl case. Wonderful for parties and family fun! $15.95 ppd.

Sorry, no C.O.D.'s.

Beverly Baker

Dept. HG-1 Box 135 Darien, Conn.

MAKE BUTTERED HOT TOAST



Toasted Cheese, Garlic Bread, Reheat Pastry Rolls! Toast Buttered English Muffins

This new invention, the only one to make buttered toast, does it quicker than a regular toaster. Plug it in, load the 15" x 10" tray with as many as six [illegible] of bread buns, use Wonderful for brown-and-serve rolls, frozen waffles or melted cheese. Use at dinner table. All polished aluminum with AC, DC, UL approved cord and on-off switch. Send one sheet or money-order today to see what a wonderful [illegible] Fully guaranteed. FREE catalog on Gifts and Gadgets.

Mrs. Dorothy Damar

395 DAMAR BLDG., NEWARK 5, NEW JERSEY

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SHOPPING

A modern desk needs the contemporary desk set shown here. The three pieces are made of painted walnut and polished brass. The pen and pencil trough is 9½" long x 3½" deep; the letter rack is 6" high x 6" wide; the blotter is 6" x 3". Gray with brass or chocolate with copper. $5 ppd. Order from Gifts 'n Gadgets, 1452 East 53rd Street, Chicago, Ill.

A story of pirates will delight all youngsters! And the clever way this story is told will delight you! Seven telescopic boxes are printed with pictures of pirates. Inside each box is a map showing the location of buried treasure! The seventh box contains the treasure! There will be fun at your house. $1 ppd. Fireside, 916-12 E. Wayne, South Bend, Ind.

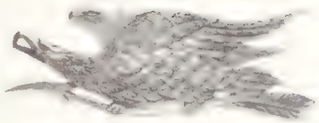
Oriental lacquer has great charm! We show here a set of six individual canape trays which are beautifully decorated and finished with lacquer. Made in China, they are amazingly inexpensive! $3.50 the set of six. Matching serving tray (12" x 16") is only $2.50. Postpaid. Order from Lowe & Sons, HG1, 490 North Los Robles Avenue, Pasadena, California.

Banish tarnish from your silverware! You can if you use the neat unit shown here. It holds five tubes of finely ground, activated charcoal. This natural enemy of tarnish will keep the silver in your chest, drawers or bags in pristine brilliance! The neat package is 7½" long x 4" wide. $1 postpaid for two packages. Order from Sunset House, HG1, Hollywood, Cal.

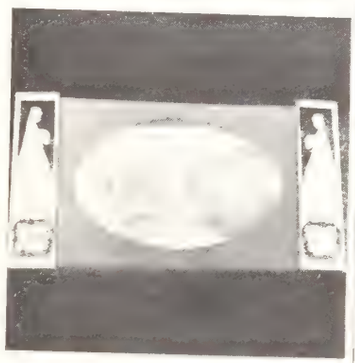
Venetian glass is beautiful to behold! We show here two lovely examples of fine craftsmanship: a bathroom tumbler and matching soap dish. These two pieces are so fine they could be used as a smoking set, too. Aqua, pink, gold and pale green. The price is modest for such excellent quality! $10 ppd. the set. Alfred Orlik, 745 Fifth Ave., N. Y.

AROUND

Spread eagle. This is a beautifully hand-carved piece! Made from fine white pine, it is finished in antique gold. Suitable for use indoors and out, it will make a most appealing decoration over a fireplace or over the entrance to the house. About 9″ x 23″. $35. Postpaid. Order from Winnie Kidder, Department HG1, 23 Fayette Street, Boston, Mass.



A memorable dress: your wedding dress. To preserve it (you may have a daughter) send it to be processed against mildew, discoloration, moths, silverfish or rust. It is returned in a vacuum-sealed plastic box with a "window," a photograph of the dress, a guarantee. $39.50. Order from Heirloom, Department HG1, 110 York Square, New Haven, Conn.



Unique earrings: little glass jugs with ships inside their crystal depths. If you are a collector or have a collector on your list this is the unusual set of earrings to give her. The boat has white sails, red cork bottom. The sea is green! Each jug measures $1\frac{3}{8}$″ high x $\frac{5}{8}$″ wide. $1, ppd. the set. The Chalet, 1476 South Coast Blvd., Laguna Beach, Calif.



Lyre book ends for you to use in your traditional room. These pretty and useful accessories are very decorative. Made of art stone in all white, all gold; or in a combination of gold with black, turquoise, pink, or white. About 6″ high. $4.95 postpaid. Order from Southern Art Industries, Department HG1, 3609 Hamilton Rd., Columbus, Georgia.

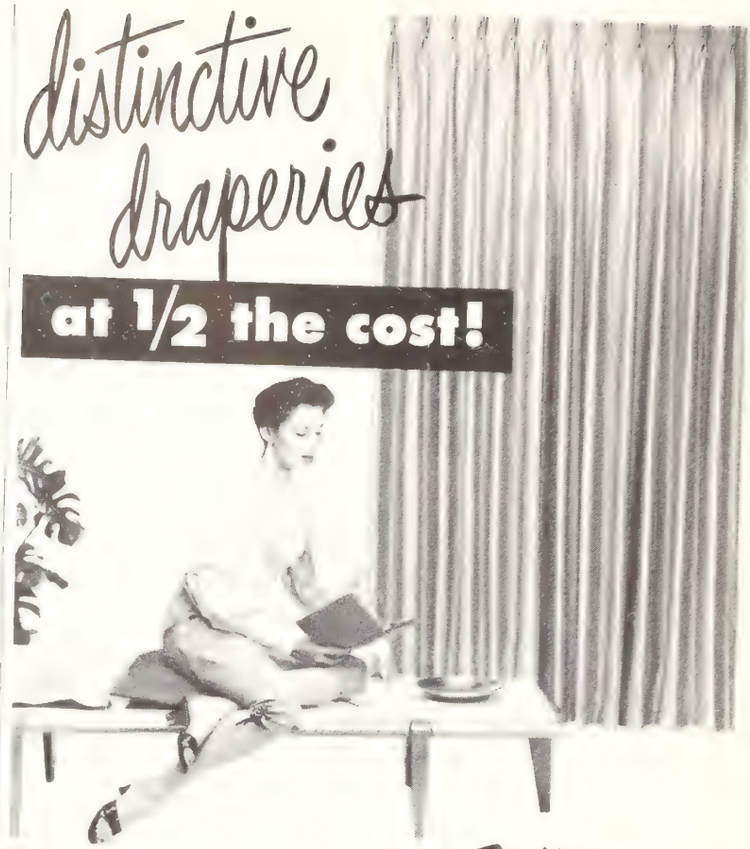


Fuchsia is a lovely color! But besides being pretty the silver polishing cloth shown here is a time-saver. Use it in-between silver-polishing days and you will be delighted with the every day appearance of your silver. Made in England, it is impregnated with a compound which lasts until the cloth is worn out. $1 for two. Ppd. Eagle, Box 81A, Meriden, Ct.



distinctive draperies

at 1/2 the cost!



YOU SAVE REAL MONEY THE *Toni Moran* WAY

Here is a distinguished collection of exquisite and ever-so-practical decorator fabrics. Here is a system, color coordinated by *Toni Moran*, that makes it simple and fun to redecorate with draperies. She shows you how to make them at home the easy way. Or, if you prefer, *Toni Moran* Studio will make them to your measurements for less than you'd expect to pay for ready-mades. Either way you save money—*and* get that custom look.

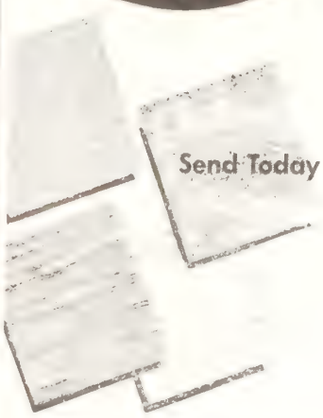
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SILK-NUB, a sturdy, sophisticated casement fabric with 100% silk texture. 14 colors, $1 per yard

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Send Today for Complete Set of 54 Swatches

Selecting the right color and fabric is easy the *Toni Moran* way. Send 25¢ for swatches of all fabrics in all colors. *Toni Moran* also sends you complete, easy-to-understand directions for ordering both yardage and made-up draperies. You can figure the cost to the penny with her "Window-Magic" sizing chart.

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I enclose 25¢. Please send me one complete set of swatches and information on how to order *Toni Moran* fabrics and custom-made drapes.

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CITY ZONE STATE



Copper after oil has [illegible] string. These [illegible] pool. [illegible] span the kitchen wall area [illegible] decorative accent with their copper and brass tone. [illegible] tea, ½ tea, 1 tea and 1 tablespoon.) Handles are brass; scoops, copper with 6½" black iron rack. An always welcome bridal shower gift. Just $1.95 ppd.

Satisfaction guaranteed or money refunded.

Foster House

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"ST. FRANCIS AND THE BIRDS"

The famous statue of St. Francis, with birds in hand and at base, reproduced in antique finish lead, 19" high. (#178 in catalogue.) Also, the Victorian cast iron bird bath, 22" in diameter, 31" high, white, black or pompeian green finish. (#108 in cat.)

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Burns damp, green, dry refuse outdoors safely. Ends fire hazards and neighbor-annoying nuisance of blowing burning paper and sooty ash. Scientific draft design minimizes smoke, smell—burns to fine ash. Simply tilt hood—load—ignite paper—close—forget. Sturdily made of *rust-resistant aluminum bonded to steel.* Over 150,000 satisfied users. Approved by Fire Depts. Model A—21½" sq. x 29" high—2 bu. cap.—$13.95 postpaid. Model B—24" sq. x 34"—over 3 bu. cap.—$17.95 ppd. Money back guarantee. Deluxe and stainless steel models to $65.00 also available.

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Just wrap up your old fur coat, mail it to us now. Send dress size and height on postcard. Pay Postman $22.95 plus postage, when new cape arrives. Or send for FREE style book now! Many different styles to choose from. Write:

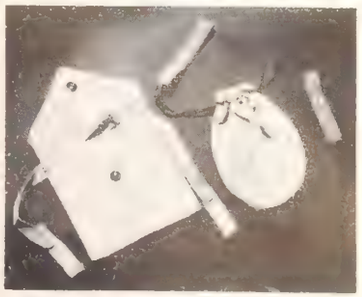
I. R. FOX, 146 W. 29th ST., DEPT. M-8, N.Y.C. 1, N.Y.

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YOUR BOSOM FRIEND

A clever idea to protect your precious jewels or money while traveling. Snap ribbons around bra straps and drop into place. Won't change contour lines. For folding money *(left)* in soft, white crepe **$1.25.** Blue jewel pouch **$1.95.** Folding money types for men, in sturdy plaids that snap to undershirt, **$1.95.** Postpaid from

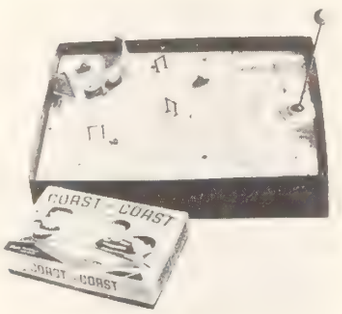
THE SELDEN COOPER SHOP

7 Page Avenue, Asheville, N. C.

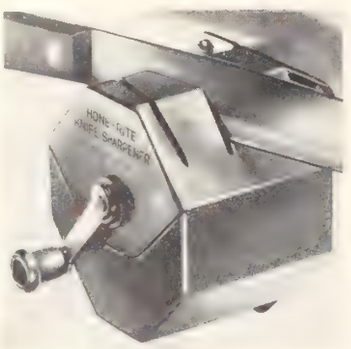
SHOPPING AROUND



Kitchen aid with a fine future: the "Handy Dandy". It performs wonders on bottle caps! It will open them and re-seal them; it will pierce the most stubborn cans, it will lift up lids! Made of cold rolled steel, it has an ever-sharp blade and ivory or black plastic handles. About 6" long. $2.98 ppd. Abbett's, 1148 First Avenue, San Diego, California.



"Coast to Coast" is an engrossing game played with motorcycles! The sturdy box contains a map of the United States, two toy cycles and three wickets. The trick is to guide the cycles over a set course (the guiding is done by means of concealed magnets). Your youngsters will have fun and learn geography. $2 ppd. Ewing, 3630 E. Colorado, Pasadena, Cal.



A keen blade makes kitchen work easier! Without it a knife is useless. To sharpen and maintain a good cutting edge we show here the Hone-Rite knife sharpener. It is made with a self lubricating bronze bearing which will oil-hone your knives. Use it confidently on your hollow ground knives, too. $3.50 ppd. complete with oil. Hone-Rite, Box 103, Elgin, Ill.



Catch-all for the well-decorated room: the wrought-iron and mesh scoop tray. Finished in black, it is laced with one of three colors: white, pink or blue. Use it for knitting and sewing, for current magazines, for a collection of matches. About 16" high, it is 22" in diameter. $10.95 express collect. Amy Abbott, Box 306, Radio City Station, N. Y. C.



Parking meters have prodigious appetites for small coins! And if you don't feed them you are apt to get into serious trouble. To help you keep a supply at hand we show you the Babco Key Guard which comes with an attached leather coin purse. With it you have your ignition key and parking tribute. $1. ppd. Babco Jewelers, Scottsdale, Arizona.



Plankweld's so easy to put up! 16¼" wide by 8′ high panels fasten to wall with special metal clips that are then *completely concealed* by overlapping of the panels. *No* worry about joints—*no* nail holes to fill.



You choose from world's finest woods. In Plankweld paneling, there's a complete range of light to dark woods—(1) walnut at $74, (2) Korina® at $74, (3) birch at $69, (4) Philippine mahogany at $60, (5) oak at $69, (6) Honduras mahogany at $69, and (7) knotty pine at $60. Prices are approximate for a wall surface 12′ x 8′.



MEN:

Start paneling Saturday—dine in paneled elegance or Sunday! Famous designer William Pahlmann shows how Plankweld can transform part of a living room into a *separate* dining room. You can make a Pahlmann-designed room divider—see coupon. Walnut Plankweld shown here covers a 12′ x 8′ wall for only **$74** (retail price)

Any handy wife can put up this new kind of wood paneling

BUT WE'LL BET YOU WON'T LET HER once you find out how easy it is to do it yourself!

IN ONE EASY-GOING WEEKEND anyone can put up Plankweld right over old painted or papered walls—without *any* furring strips.

A NEW KIND OF REAL WOOD PANELING—Plankweld installs with a new quick-clip method that's almost as easy as hanging a picture. And it comes completely *pre-finished* by woodcraftsmen skilled in the art of finishing fine woods.

NO STAINING—NO WAXING! Simply put the panels up and look modest. Plankweld's perfect for the handyman who hates work but loves praise!

ALL THIS—AND A LIFETIME GUARANTEE, TOO. Plankweld, like all paneling by Weldwood, is unconditionally guaranteed for the life of your home.

SEND COUPON TODAY for full-color booklet on Weldwood paneling, and for plans on the room divider shown. And see your lumber dealer for an intimate Plankweld demonstration. For the complete Weldwood line, visit any of our 87 branch offices in principal cities.

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Craddock spans centuries, to fit the spacious dining mode of a romantic past into your present-day design for living. Feast your eyes on the graceful lines of these 18th Century groupings. Revel in the richness of their Mahogany and Patina Walnut finishes, hand-rubbed time and again to gain a fullest measure of beauty. And, as always, there's the over-all quality that makes Craddock the criterion for dining furniture value. Offered in more than 60 open-stock pieces at your favorite better store — all designed to expand your living, *most inexpensively*.
Do see them soon.

GIVE YOUR HOME

a dimension forward



This beautiful new booklet is brimming with usable ideas for bringing out the best in your dining area. Send 25c in coin for your copy, today. Address: Dept. HG-2.

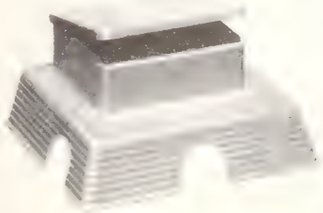
CRADDOCK FURNITURE CORPORATION

Evansville 7, Indiana

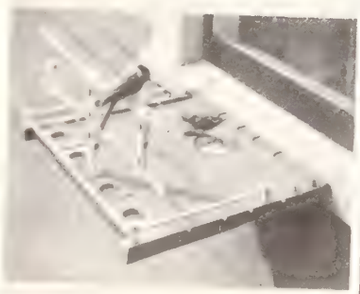
SHOPPING AROUND



Fine leather is synonymous with Italy! Here we show a Florentine leather wallet which is supple and lovely to look at. The gold tooled *fleur de lys* decoration is precise and elegant. Made for a woman, it has an inside change purse, a compartment for paper money. Red or blue. $2.49 ppd. Give postman 15c duty. Tesori D'Italia, 1261 Broadway, N. Y.



Better than a better mouse trap is the mouse bait station! It's the scientific way to destroy mice and rats. Made of reinforced plastic, it is designed to release bait as the rodents feed. About 6" wide x 5" deep x 2⅞" high, it comes with a four ounce package of bait. $1.29 postpaid complete. Donoco Inc., Dept. HG11, 1150 West Hampden, Englewood. Colo.



The flight deck will be the sporting ground for the wild birds in your area. Made of pine finished in green enamel, it has a rotary feeding stick, a recessed drinking cup. four seed wells and a perch gallery. 17" wide x 15" deep, it is recommended for use by the Audubon Society. $5.45 for one; $10 for two. Postpaid. Duncraft. HG11. Penacook. N. H.



Delectable cookies. You couldn't make cookies as good as the ones pictured here because you couldn't grow your own wholewheat for flour, you couldn't water-grind your corn meal: you couldn't steel-cut your oats. All ingredients used in these are nature's best. $2.95 ppd. plus 10% West of Mississippi. Great Valley Mills, Ivyland, Penna.



Recipe tiles from North Carolina will add decoration to your kitchen and variety to your menus. Each highly glazed tile is colorfully decorated, each has a mouth-watering formula. $1.95 postpaid for four cork back tiles (6" square); $8.50 for the four framed in cork (8" square). Postpaid. Order from Warren Guggenheim, P. O. Box 86, Enka, N. C.



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WIDTH . . . of our corduroy, taffeta chintz

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cover 2 twin beds . . . each 39" wide, 76" long, 21"

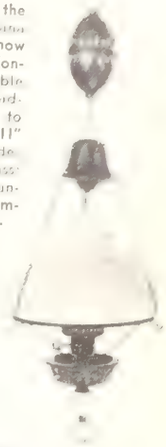
COVERLETS		BEDSPREADS	
Chintz(shown)	27.50	Corduroy	29.95
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Dust ruffles extra

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Light up your life with the best of early Americana combined with new-as-now black wrought iron. Wonderful over a dining table or in a kitchen, you can adjust its height from 32" to 60" from ceiling. The 11" shade is in decorator's delight Cobnail milk glass; the mechanism is guaranteed for a lifetime. Complete with hurricane chimney, mounting cap and fully-electrified 3-way socket, here is an unusual gift to ennance any decor

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Jenifer House Dept. G-1
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NEW!
GROOVE YOUR SWING AT HOME!
DEVELOP FORM—CORRECT HOOK AND SLICE!
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$1.95

No ball to chase! Simply put it into ground and let Returns to position after club swing. Hooking, slicing topping is indicated by action of Wham O. Practice just 5 minutes a day with our instruction and perfect backswing. Stock, 5 steel posts. With bands, silent abuse. Only $1.95 complete. Guaranteed. Ideal gift for golfers. To order send $1.95 to WAMO MFG. CO., Dept. C, 835 E. El Monte St., San Gabriel, Calif.

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[illegible] Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax and we [illegible] Same guarantee.

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(Canada $3) 320 Jones Ave., Toronto 6, Ont.

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SHOPPING

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REVIVA by Jackson of London

REMOVES stubborn surface spots
CLEANS dirt and grime
POLISHES to high, dry lustre and covers minor scratches.

For all varnished, shellacked or lacquered surfaces. ENTERTAIN WITHOUT FEAR! No need to worry if you have rings from alcohol, heat or water on your table—or any other surface spots on your favorite modern or antique furniture. Just apply REVIVA and surface spots will vanish like magic. Revives original color and grain of wood. Once you have used REVIVA, you will never be without it. Consumer tested and accepted for over 15 years. A Triple Action Tonic for Marred Furniture.

Quart $3.00 Pint $2.00 Half-Pint $1.50

PLUS POSTAGE, Sorry, no C.O.D.

Use "Patina" Jackson of London English Type Wax (Paste)



A decorator's polish to restore and retain the patine of special pieces. For all wood, marble and finished leather. Dark wax for all surfaces—special Blond wax for light surfaces. $1.50 jar, $2.00 double size.

Plus postage, No c.o.d.

MRS. MARK JACKSON'S STUDIO-G 123 West 57th Street, New York 19, N. Y.



In excellent taste: writing paper type-embossed with your name and address, with your initial. Made entirely of steel, this machine will last a life-time. An excellent and unusual gift. $3.85 for a four-line block letter embosser; $6.55 for a four-line Old English marking. Postpaid. Order from Roovers. Dept. HG1, 3611 14th Avenue, Brooklyn, N. Y.



80 feet of track running on three elevations is an impressive sight to behold! And on this length of track, simultaneously, two trains can run in synchronization! Send for this kit and see how easy it is to assemble. It will fit the Lionel, American Flyer, Marx or Auburn-Kusan trains. $79.95. Exp. coll. Jack Built, 1401 W. 8th St., Los Angeles.



MEASURING SPOONS . . . Handsome on your kitchen wall and pretty enough to double for table use in jam and relish dishes. Four polished stainless steel spoons are accurately imprinted for measuring, complete with stainless rack for hanging. Long handles permit reaching into tall containers. This convenient and attractive kitchen accessory makes a perfect shower gift. Complete set, spoons and rack, only $1.00 ppd. Carol Beatty, Dept. P-W1, 7410 Santa Monica Boulevard, Los Angeles 46, Calif. *FREE GIFT CATALOGUE included.*

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"WINDO-GLEEM"

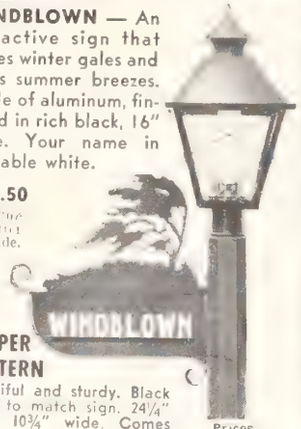


- Helps Prevent Dust, Dirt, Rain from Streaking Your Windows!
- No Soap—No Water —No Washing of Windows Ever!
- Makes Windows Shine Like Finest Crystal!
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Throw away all those rags and water buckets! Now your windows can be sparkling clean without ever wet-washing them again! Simply glide this amazing WINDO-GLEEM Cloth over your windows. In a jiffy, they're cleaner, brighter than you've ever seen them. WINDO-GLEEM is specially treated with an extraordinary new kind of chemical that gives windows an anti-dust, dirt and soot treatment that actually is glossier and smoother than glass. Dust and dirt can't cling, rain runs right off without usual streaks and spots. No more backache, no more danger, no more soapy, watery mess. Only $1.00 each postpaid. Special—3 for $4.00 Money back if not delighted. Order now!

VIKING SLOANE CORP., Dept. HG-301
136 West 52nd Street, New York 19, N. Y.

Hagerstrom HOUSE SIGN



WINDBLOWN — An attractive sign that defies winter gales and loves summer breezes. Made of aluminum, finished in rich black, 16" wide. Your name in readable white.

$19.50 with "Due ..." cast-iron eachside.

COPPER LANTERN

Beautiful and sturdy. Black finish to match sign. 24¼" high, 10¾" wide. Comes with 3" post fitter. $29.95

Prices f.o.b. Wheeling

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Hagerstrom METALCRAFT STUDIO

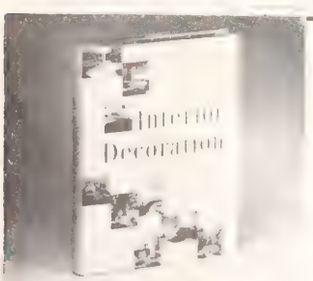
Dept. HG, Old Milwaukee Road, Wheeling, Ill.



A traveling man or a young man away at school will appreciate this compact cowhide shoe shine kit. Only 1½" x 3" x 5", it holds a bristle shoe brush, a 64" square polishing cloth, a tube of English polish. And it comes marked with two gold-color initials. Saddle tan. $3.98 plus 35c shipping charges. Lowy's 260 Beach 116th St., Rockaway Park, N. Y.



For parties you need a giant bowl and generous cups. Shown here is a crystal clear punch bowl which is actually a pitcher. It holds *230 ounces!* The 12 matching cups come with it. You will be wise to invest in this set because it will be useful from year to year. $8.95 complete. Add 50c postage. Gift World, HG1, 35 Tarrytown Road, White Plains, N. Y.



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House & Garden

House & Garden's new encyclopedia of
DECORATING

94 pages in color, 320 pages in all.

Send this ad with your name and address. When book arrives, pay postman $10.00 plus postage charges. *If not entirely satisfied, return book for refund.* TO SAVE POSTAGE: enclose $10.00 with order. *Same refund privilege.* WRITE TODAY:

Dept. HG1 Greenwich, Conn.



Footed milk glass set to use on a pretty table or to add to your collection: this cream pitcher and covered sugar bowl. Note the rope handle on the pitcher, the pierced design on the cover of the sugar bowl! Each piece holds about 12 ounces. $6 postpaid the set: $3.50 for sugar bowl; $2.50 for pitcher. Plus 25c. Sturbridge Workshop, Sturbridge, Mass.

AROUND

An electric tug is the boat both Junior and Daddy have been dreaming about. Shown here is the L-6 "High-Riding" power unit. Made of fine quality wood lacquered in bright colors, it has a one piece power unit which keeps both batteries and motor away from the boat bottom. $7 postpaid. Albin Enterprises, 1401 West 8th Street, Los Angeles.



In this bird café the aperitif is sunflower seeds with a soupçon of suet! The sturdy feeder is made of natural redwood which improves with age. You will be royally entertained all winter if you place several of these ornamental feeders in the garden. Over-all size: 9" x 8½" x 13". $4.95 ppd. for one. From Brown, P. O. Box 184, Atascadero, Calif.



Collector's item. You know how avidly people collect antique wooden fruit! These fine reproductions are almost indistinguishable from the originals. Finished in natural wood color, the set includes apple, pear, peach (or you may have two halves of these), and grapes. $12.50 ppd. Order from Crown and Feather, Dept. HG11, New Hope, Pa.



Real pony shoes are used to make this handsome fire set! As you can see, it is simple and handsome in design. What you can't see is its sturdy strength. The three tools are finished in flat black and hang from a matching bracket. Over-all length: 34". $8.95 postpaid complete. Order from Horseshoe Forge, Department HG1, Lexington 73, Mass.



Authentic posters from Vi toria, Spain, are the bull fighting ones you want for the game room. These are beautifully executed on quality vellum paper by the well known lithographer, Fornier. A set of these will make a wonderful gift for some man on your list. Each is 9" x 12". $4.95 ppd. for six. Order from del Prado, Dept. HG, 1165 E. Colorado, Pasadena, Cal.



A Kumfort
DOG MATTRESS
Keeps Your Dog Off the Furniture and Cold Floor

A Real Mattress Not a Pad!
FILLED WITH FIRST QUALITY COMBED COTTON
CEDAR TREATED
GIVES A FRAGRANT NATURAL ODOR
NO CHEMICALS USED, THAT MAY INJURE DOG'S COAT.

Splendid Gift Item For Your Dog Loving Relatives Or Friends.



Money Refunded If Not Satisfied

A fine high quality mattress, far superior to mats or pads. This genuine mattress is eyelet tufted 4 inches thick, treated with pleasant smelling Natural Cedar for fighting fleas. Superbly made; stands up under years of hard wear. Dogs love this warm comfortable bed. Solves the problem of dog hairs and doggy odors on the rugs and furniture. Is [illegible] and cannot mat or pack. Retains its shape. Will not be eaten or [illegible] by dogs or cats. Is made of the finest grade of the Kapok-like Matting [illegible]

Sizes	Prices
15" x 21"	$ 2.50
16" x 24"	3.25
17" x 25"	3.50
18" x 27"	4.00
21" x 32"	5.00
22" x 34"	5.00
24" x 36"	6.00
27" x 36"	7.00
27" x 44"	10.00
36" x 36"	10.00
36" x 50"	12.00

EXTRA: WASHABLE SLIPCOVERS [illegible]

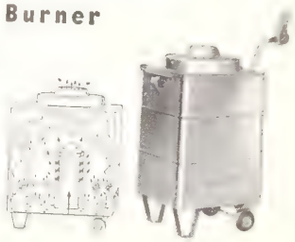
Immediate shipment [illegible]

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RESCO NAIL TRIMMER
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Recommended and used by Veterinarians

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Dept. H 1, 79 Sudbury St., Boston, Mass.

BURN LEAVES, TRASH SAFELY!
with Latest Mobile JET-FYR Burner

Fill it . . . light it . . . close the hinged lid . . . and forget it! Leaves, twigs, and household trash burn to a fine ash—quickly, completely, safely. Scientifically designed, fully enclosed safety-type burner. Wheels easily wherever you need it. Converts to a Barbecue Wagon in seconds. Measures 33½" high overall, 18½" wide, 18½" deep—3½ bushel capacity. Completely assembled. Heavy duty aluminum finish steel. Only $24.95 Factory-to-You with Money-Back Guarantee. Stationary model $19.95. Barbecue Accessory Kit $3.95 additional.



THE GARY LYNN CO., Dept. HG-3—926 York St., Cincinnati 14, Ohio



A Bracelet for Grandmothers

[illegible] add a sterling dangle disc that records the [illegible] – for a bracelet you know she'll wear proudly. Each silver disc is engraved, in script, with the first name, month, day and [illegible] added for each new arrival. Please print plainly name and dates when ordering.

No C.O.D.'s please.

STERLING BRACELET . . $1.50
EACH ENGRAVING DISC . $1.00
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Sent Postpaid—Satisfaction Guaranteed

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Super-Pale Finish for Light Woods, Panelling and Furniture . . .
RESIN-FREE
Liquid Raw-Hide
WOODLAC
SATIN OR CLEAR

A fast, hard drying colorless (all oil base) finish providing a fine surface and protective coating resistant to stains, water or alcohol. Satin WOODLAC gives the dull, hand-rubbed effect as used by master wood and furniture craftsmen for centuries. Clear WOODLAC dries to a high gloss de luxe finished surface. WOODLAC whether Satin or Clear, is easy to apply. Raw wood, which requires two coats, can be finished in one day. Allow three hours between coats. $1.90 Qt., $6.00 Gal. Postpaid. Guaranteed. Color literature and finishing instructions sent with every order or FREE on request.

LINSEED OIL PRODUCTS CO.
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"Specialists in Resin Free Finishes"

Authentic Cast Iron – Aluminum Reproductions



Authentic Rose & Lyre pat- [illegible]
12" diameter, 27" high $35.
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Pedestal [illegible] Inch Bowl 32" diam., 8" deep, $95.
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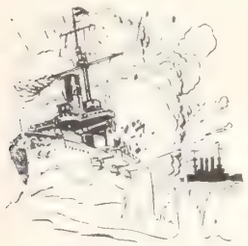
J. F. DAY & CO.
Dept. 1-6, 1901 4th Ave. S.
Birmingham, Ala.

"Those poor devils are dying"



Bulky and calm, Jack Philip stood on the bridge, watching his gunners pour fire into the Spanish men-of-war fleeing Santiago harbor.

Days before, when another American ship had accidentally fired at the *Texas*, Philip had signalled: "Thanks, good line, but a little over."



Now enemy shells were whistling over his head from desperate vessels doomed to destruction. As the *Texas* raced past the flaming, riddled hulk of the *Vizcaya*, that Spanish battleship exploded.

Instantly, a great victorious shout sprang up on the *Texas*. But Philip quickly silenced it:

"Don't cheer, men; those poor devils are dying."

A bold captain who ran a happy ship, Jack Philip was already something of a friendly hero to his men. But this one sentence, more than all his bravery, made him a hero of the Spanish-American War to millions of Americans.

For Americans prize gallantry. It's part of the great heritage — part of the strength — of the American people. And today, it is this strength —the strength of 165 million Americans—which stands behind one of the world's finest investments: U. S. Series E Savings Bonds.

That's why it's such a good idea for any American—for you—to buy Savings Bonds regularly, and to hold on to them. Start today!

★ ★ ★

It's actually easy to save money—when you buy Series E Savings Bonds through the automatic Payroll Savings Plan where you work! You just sign an application at your pay office; after that your saving is done *for* you. The Bonds you receive will pay you interest at the rate of 3% per year, compounded semiannually, when held to maturity. And *after* maturity they go on earning 10 years *more*. Join the Plan today. Or invest in United States Savings Bonds regularly where you bank.

Safe as America – U.S. Savings Bonds

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THE SUNNY, DANCING ISLES OF JUNE

By ANNA J. AND JACK WEEKS



LEMUS

To Nassau with love—from a couple who have found calypso paradise

When the sleet, snow, soot, and winds of a Northern winter get to be more than the tortured city-dweller can bear, it is comforting to know that the Isles of June are only four and one half hours from New York by air, two and a half days by sea.

The Isles of June are more prosaically listed in the atlas as the Bahamas. There are 700 of them (plus more than 2,000 cays and rocks), scattered over 70,000 square miles of emerald and turquoise sea, off the coast of Florida. Most of them are as wild as they were in the days of piratical Blackbeard, but others are highly developed and booming as holiday and sports centers.

The heart and capital of them is Nassau on New Providence Island. Nassau is by any standard (unless you insist on climbing up or sliding down mountains) an ideal resort. It has ease, luxury, rich sporting opportunities, night life, and a superb climate. When you go there you will lose your heart (departing visitors have been observed to weep bitterly, though the Planter's Punches may have something to do with this), and you will almost certainly return, another year.

Winter is, of course, the principal season and the preferred one, but the number of summer visitors has been increasing to the extent that it now equals the winter trade of a few years back. Scarcely any rain falls in winter, the daytime temperature averages 78 degrees, and the trade winds blow softly. Summers, the temperature goes up a little and the prices go down a lot (as much as 50 per cent).

As good a place as any to begin your tour of Nassau is at the old market on the waterfront at the center of the downtown district. Here you feel most forcibly that, although Miami is only 185 miles away, you are in a foreign country. The market atmosphere evokes the great British Empire, the rich history of colonization in the Western Hemisphere, the ties with Africa. In the past Nassau has been a happy haven for pirates, a refuge for American Tories after the Revolution, a center of the slave

(Continued on page 25)

House & Garden's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN WHEN WRITING TO THESE HOTELS FOR INFORMATION OR RESERVATIONS

ARIZONA

PATAGONIA

Circle Z Ranch. South of Nogales on Sonoita-Border country. Ideal climate. Superb riding. Swimming, tennis. Children welcome. Brochure on request.

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. A.P. M. Bennett, Mgr.

Thunderhead . . . A real ranch with pool, horses, finest foods, all activities in a "do as you like" atmosphere. Oct.-May. Box 1430, Tucson, Ariz.

ARKANSAS

HOT SPRINGS NATIONAL PARK



Arlington Hotel & Baths

Occupational fatigue, arthritis and high blood pressure yield to the magic touch of these superradioactive waters in our adjacent Bathhouse right in hotel. Go direct from your room in robe and slippers. Golf, riding, night spots. Racing at Oaklawn. Excellent cuisine. Social diversion. For folder and rates address R. E. McLachlin, General Manager.

CALIFORNIA

PALM SPRINGS



El Mirador Hotel

The fabulous desert paradise of 21 star-crowned days. Where world celebrities & beauties of the social scene mingle with tennis & golf champions & their entourages. All recreational facilities under the beautiful Coachella sun and at the ultimate in luxurious living & fine food. The world's most exciting resort for [illegible] Make earlier season reservations now. For [illegible] write El Mirador, Palm Springs, Cal.

FLORIDA

BELLEAIR



The Belleview-Biltmore

A veritable resort [illegible] Golf on [illegible] Bicycle & Carriage Paths. Sea bath. Championship tennis courts. Social program. Dancing. Orchestra. Private beach. Boating. Fishing. Golf. Open January 15th. Reservations now. Hotel Belleview-Biltmore, N. Y. Office, N. Y.

The South Means Luxury . . . of sun and warm waters of beauty everlasting . . . of wonderful restaurants.

Ski Canada

If you thrill to the cry of "Track," and are familiar with such everyday terms as *Christy, slalom, schuss, ruade, geländesprung* and *Telemark*, you'll head for the Laurentians this winter for a memorable holiday on the hickories.

There is an unlimited choice of inns, lodges and *pensións* where comfort and good food are the order of the day. You'll find both ski lifts and rope tows at the following places: Mont Gabriel Club, Piedmont, P. Q.; The Chantecler, Ste. Adèle en Haut, P. Q.; Chalet Cochand, Ste. Marguerite Station; Mont Tremblant Lodge and the Tremblant Club in Mont Tremblant, P. Q. (the latter with a smaller capacity and slightly less expensive than the Lodge).

For "sit down" skiers, there are sleigh rides for two, four or twenty persons, plus music, dancing and planned entertainment, or just sitting around a fire.

Distance from Montreal to:
Boston, 345 mi.; Chicago, 844 mi.; Cleveland, 577 mi.; Detroit, 571 mi.; New York, 395 mi.; Philadalphia, 498 mi.; and Washington, 629 mi.

FLORIDA

FORT LAUDERDALE



Lauderdale Beach Hotel

On the ocean and one of Florida's finest beaches. Our own fresh-water swimming pool. Renowned for club-like atmosphere, superior service and furnishings, excellent food. 196 Rooms with tiled bath and showers and cross ventilation, most with ocean views. Separate elevator for bathers. Ample parking. Open all year. For brochure and rates write: C. H. Knight, Owner-Mgr.

MIAMI BEACH



Gulf Stream Apartments & Villas

[illegible] and private villas adjoining the Bath Club in the [illegible] travel agent, or write Mr. Deeds direct.

MIAMI BEACH

The Saxony . . . prestige address of Miami Beach. Write for brochure and rates. On the ocean [illegible]

FLORIDA

PUNTA GORDA



Hotel Charlotte Harbor

Magnificent private estate overlooking Charlotte Harbor on the West Coast. A complete resort with championship 18 hole golf course, private beach at door, mammoth swimming pool, fast [illegible] tennis courts, fishing and other sports. Dancing. Congenial social life. For booklet and rate schedule, write direct, or N. Y. Reservation Office, 630 5th Avenue, CIrcle 6-9260.

ST. PETERSBURG

Vinoy Park Hotel. Finest on Gulf Coast. Pool. Golf course. 375 rms. Faces Tampa Bay. Am. plan. Folder—rates. Sterling Bottome, Managing Director.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E. P., directly on ocean, pvt. beach & pool; dancing, [illegible] golf. Noel Bergeron, Ga.

MISSISSIPPI

[illegible] SCAGOULA

Longfellow House & Gardens—right on Gulf [illegible] modern cottages. Finest food. Yacht, pvt. airport. Moderate rates.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand and sea. Ocean-front sundecks, porches, and solaria. [illegible] Fresh and salt water baths.

NEW YORK

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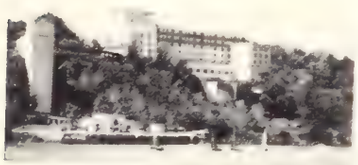
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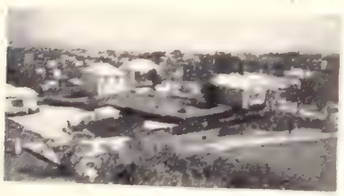
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SUNNY DANCING ISLES OF JUNE

continued from page 25

trade, a rendezvous of blockade runners in the American Civil War, and a monster liquor warehouse for Prohibition rum runners. Now it is a place where, in the words of a favorite Calypso song, ". . . you meet those happy people, and they dance from dawn 'til night."

Certainly in the market everybody seems supremely happy. It is fun to enter into the spirit of the good natured bargaining. You can haggle for a featherweight shell necklace or a 400-pound sea turtle. The costumes are in a holiday mood. And roaming through the stalls and calling to you from the pier are the ferryboat men who want to take you across the harbor to Paradise Beach. There are beaches all over the world that are not what they're said to be in the travel folders, but Paradise honors its name. So you follow that fellow in the battered yachting cap running ahead of you, calling: "This way, sah! Take my boat, ma'am (pronounced mom). Going right out!"

You step into a little launch, bearing many scars and wearing many coats of paint. The boatman starts the engine, mounts a step or a box to steer and frequently controls the throttle with his bare toes. Your boat has a glass bottom and it is irresistibly fascinating to stare through at the pure white sand of the bottom and the creatures living below the surface.

The ferry lets you out on the harbor side of Hog Island and you walk to the beach on the open side, a short delightful stroll through the restful silence of a canopy of pine trees. Unless a cruise ship is in there are seldom many people visiting the beach and this walk through the pines is sometimes solitary and always charming. At the end you come to the beach itself, a long crescent, sheltered at one of the horns by a sea wall. The beach is gay with palm frond cabañas and parasols. You change into your bathing clothes and hit for the water. It is said to be made out of the same stuff as other water, but it feels unique. It is never cold, it's as clear as gin, and, being in a sort of cove, is generally smooth.

But it is undeniably salty and in a little while you may be ready for something to cure your thirst. You come back up to your cabaña, and there a mannerly waiter is prepared to make things even better than they have been. It likely you'll order a tall, cool rum drink. The food is simple but very good.

You now have been properly introduced to Nassau and from here on you can choose from a variety of activities. The night life is gay and no more expensive than in any resort. A typical evening might start with cocktails at Dirty Dick's on Bay Street, dinner in one of the hotels and music and dancing later at a night club.

High priests of Nassau's music cult are George Symonette and Blake Alphonso Higgs, better known as Blind Blake. Higgs' group plays and sings for tips at Paradise Beach, as well as in town. There is a keen rivalry between him and Symonette and a ceaseless quarrel between their respective fans that will never be settled. Both are very, very good if you like calypso, and if you don't like calypso perhaps you'd better avoid Nassau.

Very late, after the relatively restrained entertainment of the hotels and large night clubs, it is popular to go "over the hill," which means attending some of the high jinks of the night clubs in the native district. Here you get calpyso and dancing, earthy, primitive, exciting. It is not recommended for the fussy; others may find that before they're aware of the hour it is getting on to daylight.

On a day following a night like that, anything as strenuous as swimming or fishing may not appeal. Such a day might well start with a late breakfast beside the swimming pool and spectacular tropical garden of the Royal Victoria Hotel, which is one of Nassau's architectural landmarks. The food is fine and the setting beautiful. From there it would be tempting to see more of Nassau's houses, walls, yards, and gardens. The main part of the town is small enough to cover on foot. The outlying homes, along the shore road, can be seen in an afternoon trip by car or in a hired horse-drawn surrey. The birthday-cake pink, white, and lemon-colored houses, the profusion of royal palms, bougainvillea, scarlet-topped poinciana, hibiscus and passion flowers, stay in the memory.

The shops of Nassau are crowded with bargains. They have never adopted the smart look of Fifth Avenue or Miami Beach; they look like the shops of a provincial English village. You can buy superb English sweaters, woolens and Moygashel linens, leather goods, famous French perfumes, liquor, and many other imported goods at about half the New York price.

After you have had your first swim, your first night on the town, your first general sight-seeing tour, you may be ready for deep-sea fishing or skin diving. Nassau and the Out Islands generally are great for both. A fishing party can charter a boat out of Nassau and fish all day for around $50, expecting to get wahoo, Allison tuna, amberjack, dolphin, barracuda, grouper and other species. Nearby Cat Cay, Bimini, Andros, and the Abacos are famous for the big species and bonefish.

Anywhere in the islands you can enjoy unsurpassed spear-fishing and skin diving; the water is clear everywhere, the fish are plentiful and varied, and the coral formations are lovely. The non-swimmer can have just as much fun peering through glass-bottomed boats.

An exciting development is going on in the Out Islands, as they are called. Eleuthera, a large island on the eastern fringe of the chain, is the best example. One of the world's great golf courses is almost completed and hotels, guest cottages, and residences are going up. Several other places in the group, including Andros, are beginning to boom. Recent improvements in plane service will accelerate the trend.

Already Nassau and Eleuthera, not to mention others, have tempted many Americans to make their homes in this paradise (which, incidentally, is quite literally free of venomous serpents and other miserable creatures common to the tropics). Charming houses, almost invariably with walled gardens, are being built in many places from Nassau to remote Out Islands, and lots are being sold to Americans, Britons and Canadians who have fallen in love with the Isles of June.

The progress of these love affairs follows a pattern. The tourists sample the luxury of the Fort Montague Beach Hotel, the British Colonial, and the Emerald Beach. They try the golf, fishing, swimming, tennis, water skiing and yachting. They become calypso fans and students of the Caribbean dances. They cultivate a taste for turtle pie and snapper. Before they know it, they have decided that Nassau or some nearby spot would be just the place to spend the rest of their lives.

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TURNTABLE

CHOOSING SIDES

New records for the discriminating listener to celebrate the bicentenary of Mozart's birth

By IRVING KOLODIN

According to reliable texts it was in 1757 that Mme. Pompadour made the famous statement to Louis XV "Après *nous*, le déluge." The date is of some significance, for there was, playing in a cradle across a couple of frontiers, a one-year-old who could say—were he among us now—"*A-propos* moi, le déluge." Never, certainly, in the history of recorded music have so many works of one man been recorded in a single year as have those of Wolfgang Amadeus Mozart, whose two hundredth birthday is being celebrated world-wide on January 27, 1956.

The tributes range from the ambitious project of Epic to record every note the fertile mind of Mozart invented—a purposeless as well as elusive objective, since even he wrote quite a few not worth hearing again, and Epic doesn't have the people to do justice to many of the greatest works—to the more intelligent devotion of London to the operas, Westminster to the symphonies, etc. Whatever the area, the prospective buyer is apt to be confronted by a wider latitude of choice than even the most discriminating taste would prefer. What, then, is the suitable way to make use of this deluge, to have it wet the parched soil of the average music-lover's Mozartian interest, without being drowned.

A useful if somewhat drastic rule of thumb might go: Don't buy anything you have, or even, anything you ever heard before. The purpose here is not to disparage the current production of the great enduring masterpieces—most of them will endure even the current production—but, rather, to direct attention to the more choice, rarer items which are being insinuated into print under the cloak of the general enthusiasm. How long they will remain available is questionable. In the experience of comparable past festivities (Beethoven in 1927, Schubert in 1928), not too long.

So gather while ye may such rosebuds of the Mozartian garden as the Serenade in D (K. 203) which Peter Maag directs with an excellent ensemble of players on London LC 1206. This gargantuan work of eight movements (it takes both sides of an LP) was composed by Mozart for the Lodron family of Salzburg, for a festivity, probably a birthday or a wedding party. It was performed not as a single entity, but sequentially during the evening. So each of the movements has a different character, and right in the middle is a miniature violin concerto, whose beauty must be heard to be believed.

Of comparable rarity, and interest, is the "Sinfonia Concertante" identified by key as E flat and by catalogue number as K. Annh. 9 (this means it is not included in the regular list by the inexhaustible Köchel, but in a supplementary list he compiled subsequently). A superbly sonorous piece mostly for woodwinds with orchestra, it is done to a full-blown turn by Herbert von Karajan and the Philharmonia Orchestra on Angel 35098. With it, as dividend, comes a robust playing of the famous "Kleine Nachtmusik" ("Little Night Music") by the same performers.

Also in uncommon profusion these days are performances of such works as the soaring "Sinfonia Concertante" (again E flat, but this time K.364), in which the solo violin has the uncommon companionship of the solo viola. It is a kind of tenor-baritone duet, with such superior string singers as

Isaac Stern and William Primrose joining in one version (under the direction of Pablo Casals) on Columbia ML 4564, and the Fuchses (Joseph and Lilian) collaborating with the Zimbler Sinfonietta (a *nom du disque* for a bevy of Boston Symphony men) on Decca 9596. I have respect for both of these, but rather more affection for the sound playing, from Vienna, of Walter Barylli and Karl Doltor with the Vienna State Opera Orchestra conducted by Felix Prohaska (Westminster 18041).

The wise shopper can get more for his money if he knows why as well as what he is buying, but when it comes to Mozart, the brand name is almost a guarantee of quality. That is to say, few performers bother with him unless they are reasonably competent. Neither Arthur Grumiaux, for example, or Szymon Goldberg has a worldwide reputation as a violinist, but when it comes to Mozart, they need defer neither to Heifetz, Stern nor Szigeti. To sample what I mean, consult Epic LC 3157 on which the Belgian-born Grumiaux performs the Violin concertos Nos. 2 and 5, or Decca 9609 on which Goldberg bows and fingers Concertos Nos. 3 and 4. Nos. 4 and 5 are also available in versions by Heifetz (spread, unfortunately, on two different disks, RCA Victor Nos. LM 1051 and 9014) while the celebrated Kreisler version of No. 4 has been released on RCA's Collector's label as LCT 1117. Each has its personalized attractions of course; but the G men—Goldberg and Grumiaux—are hard to surpass.

On the side of large scale projects, the Mozart bicentenary has called forth a total issue of the piano music from Walter Gieseking (originally issued by Angel in a $75 limited edition, and now being released in a series of individual albums beginning with Angel 35068), and a ditto from the Haydn Society with Lili Kraus as performer on HSL M, a seven disk job. Here, again, the general reputation belongs to Gieseking, the specialized one to Kraus, and the results are more special with Kraus than with Gieseking.

As its Mozartian offering, Westminster is venturing all the symphonies (the whole forty-one) in versions by Erich Leinsdorf and a hand-picked English ensemble. The first pair (Westminster WN 18116) offers the "Prague" (No. 38) and the E flat (No. 39). Another fine Mozart symphony (the "Linz", No. 36 in C major) is the [illegible] perhaps it could better be called the object—of a [illegible] offering by Columbia (ML SL 214) in which Bruno Walter not only conducts the symphony but also is heard verbalizing its contents during the rehearsal period. The attraction of this will depend on the listener's affection for Dr. Walter, no doubt. I only hung on every other word, and even that took a good deal of time.

One of the most concentrated and, to judge from the current consequences, rewarding enterprises of all is London's consecration to the major operatic literature in performances not only emanating from Vienna, but with most of the good singers usually active in that fountainhead of Mozartian manners. Under present contractual conditions, no one company could give gainful employment to all the fine singers desired. This means that one or more roles in almost any given recording could be better sung by an artist unfortunately off limits for that particular enterprise. Nevertheless, London has succeeded in putting together a "Don Giovanni" which, with Josef Krips conducting and Cesare Siepi, Fernando Corena, Hilde Gueden, Anton Dermota, and Lisa della Casa taking the major roles, is not likely to be surpassed soon (London LLA 34); a "Magic Flute" led by Karl Bohm (with some of the same personnel) on London—and Erich Kleiber-directed versions of "Nozze di Figaro" and "Cosi fan tutte".

If, in this survey, the names of such American powers as Columbia and RCA Victor are relatively infrequent in mention, the reason is the relatively simple one that both have been active in the Mozart market for years past and have less reason to make all-out efforts now. Columbia, for example, has absorbing if not wholly satisfactory versions of "Figaro" and "Magic Flute" made shortly after the war in Vienna under the direction of Karajan (Columbia SL 114 and 115), while RCA Victor has its Glyndbourne repertory ("Don Giovanni" on LCT 6102, "Figaro" on LCT [illegible] and "Cosi fan tutte" on LCT [illegible]) and the famous Beecham-directed "Magic Flute" on LCT 1004 to take care of the operatic requirement.

Nobody [illegible] could pretend that these are all the fine Mozart recordings currently available [illegible] Hopefully [illegible] submitting an affidavit, suitably attested, that he or she has acquired one version of all the titles mentioned. I shall be glad to provide a supplementary, hand-embossed list.



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HANDBOOK OF HOLIDAY PICK-ME-UPS

By JAMES A. BEARD

When you awake in France with a distressing morning-after feeling, the deft phrase that describes your condition is *gueule de bois*. This means, in rough translation, that you have a "wooden face." Here the polite form is to say you have a "head" or, candidly, a "hangover." In any event, the problem is not what to call it, but what to do about it.

I suppose there are now as many remedies for hangover as there once were prescriptions for removing warts. The standard, of course, is a "hair-of-the-dog-that-bit-you," but I regard it as unsound and unappetizing. A morning-after drink should be, like any drink, inviting as of the moment. Just what it should be is so much a matter of personal taste that no general rule can be set. Here is a choice:

BEER: There are many who think of a bottle of beer as the ideal restorative after a night of festive eating and drinking. The advocates of beer are two sorts. One school believes it should be drunk icy cold. The other contends it should be drunk "dead"—that the bottle should be taken from the refrigerator the night before, and uncapped, to be consumed at room temperature.

I have always suspected that those who drink dead beer as a restorative are doing penance for over-indulgence. Beer, for me, must be cold and never flat.

A British remedy, hallowed by tradition, is a glass of stout at room temperature. A variation is the delightful drink known as Black Velvet, half stout and half Champagne or ale. The ingredients should be chilled but not icy cold.

CHAMPAGNE: I know of many people who keep a half dozen splits of French Champagne on ice just for mornings after. What a friendly sight it can be to wake up and face a cool bottle of golden bubbles!

Some years ago, in Europe, I knew a great singer whose remedy for everything, at all hours, was Champagne. If she felt a concert was going to be difficult, her maid would rush to the wings with a goblet containing Champagne and a raw egg. Down it went and then the diva would trot on stage and sing magnificently. After the concert, she ate and drank as robustly as she had sung, and the remedy next morning was the same: a goblet of iced French Champagne (of good mark) with a raw egg.

SHERRY OYSTER: For milder temperaments there is the Sherry Oyster which is, like the diva's Champagne drink, a goodly glass of Cream sherry with the addition of raw egg. The sherry helps the raw egg down the hatch. If you are timid, put the egg, sherry and a dash of nutmeg into an electric mixer for a few seconds, along with a little cracked ice.

PRAIRIE OYSTER: I doubt the virtues of the Prairie Oyster, but concede some people may like it. In a cocktail glass, place the yolk of a raw egg, 1 teaspoon of Cognac or whiskey, 1½ teaspoons of Worcestershire sauce, 1 teaspoon of catsup, a dash of salt and a dash of Tabasco. Drink in one gulp and have ice water or iced beer handy for a chaser.

PHILIP'S CONCOCTION: The rare book dealer, Philip Brown, of Pasadena, introduced me to one of the simplest and best of morning-after drinks. His wife, Helen Evans Brown, tells in her *Holiday Cook Book* how it abruptly turned twelve hungover guests into "glowing specimens of health and amiability." This magic potion should be mixed in a pitcher. To each quart of cold milk add ¼ cup each of Jamaica rum and Cognac. Stir and serve. Add nutmeg and sugar, if you must, and ice if the milk is warm.

PICK ME UP: This is another version of the milk punch. (As a matter of fact, if you drink milk the night before with a couple of aspirin, you can usually avoid all this.) The Pick Me Up is this: shake with ice a dash of Angostura, 1 teaspoon of sugar, 1 jigger of Cognac and 1 jigger of milk. Pour into a whiskey sour glass and add a splash of soda.

FRANK'S SURE RELIEF: Frank, who was bartender at the Ritz of Paris before the war, had a morning cocktail that brought solace to thousands. Called Sure Relief, it is made in an old fashioned glass with ice, a hearty dash of Jamaica Ginger, half white mint liqueur and half Cognac.

SUISSESSE: For years the Suissesse was considered an ideal cocktail for morning pangs, and it may be worth reviving. It is shaken: for two, use the white of 1 egg, the juice of 1 lemon and 2 jiggers of Pernod. Turn into cocktail glasses, and add a splash of soda and a twist of lemon peel.

QUEEN'S PEG: This is a powerful concoction. Into a 12-ounce highball glass put 1 healthy jigger of gin. Add ice cubes, a strip of lemon peel and fill the glass with Champagne. If you substitute Cognac for the gin, you have a French 75.

BLOODY MARY: Many people feel that the Bloody Mary is the answer to all next-day worries and since its creation it has become one of the two most favorite lunch time cocktails in New York. My recipe is 2 ounces of tomato juice, 1½ ounces of Vodka, juice of half a lemon or whole lemon according to one's taste for sourness, a slight dash of Worcestershire and tiny dash of Tabasco. This is well shaken with ice and strained into a whiskey sour glass.

There is another drink referred to as a *Bloody Mary*, but in reality is called a *Long Red*. This is served in a highball glass with 1½ ounces of Vodka, the lemon juice and all the same ingredients, but you add ice and fill up the glass with tomato juice and stir well before drinking. The shaken cocktail is by far the better.

BLOOD AND GUTS: Late in the war, I was once mildly shocked when two high brass came to our club for Sunday breakfast and ordered "Blood and Guts": half excellent Cognac and half tomato juice with ice. Each downed four of these before breakfast, ate heartily and no doubt put in a good day's work.

COFFEE: Of course there's always good strong coffee, with crisp toast, scrambled eggs and the morning paper to divert your mind from the penalties of over-indulgence. If you want something more potent than straight black coffee, [illegible] —half and half—with Bourbon, a drink guaranteed to lift the eyelids with a snap.

If you are a Cognac fancier, substitute it for Bourbon.

BEARD'S BEST: My personal preference the "morning after" is a plate of freshly chopped raw beef, a raw egg, chopped raw onion, anchovies, mustard and Worcestershire sauce all mixed together. With this a bowl of stewed tomatoes and a glass of chilled beer.

After I have consumed this, the world seems bright, strength returns, head feels normal.



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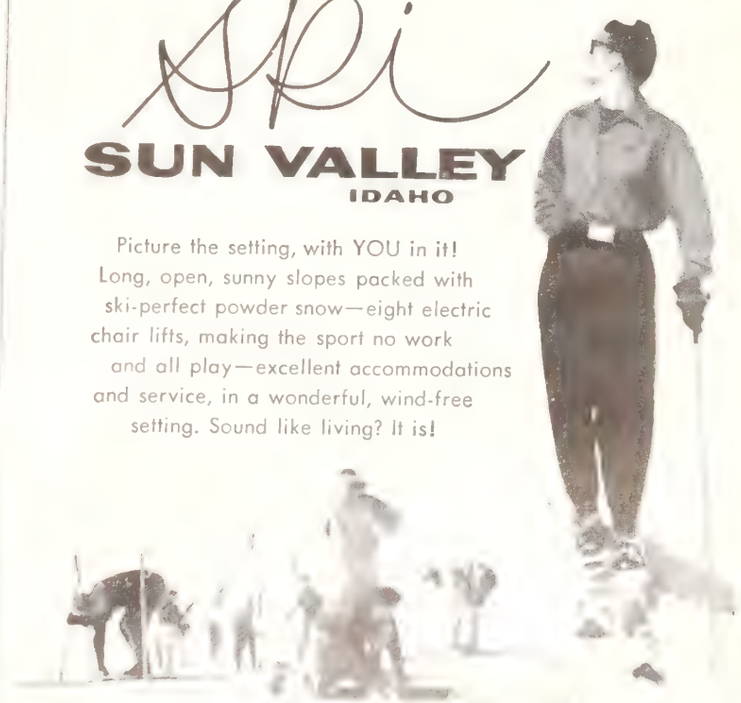
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AN EDITORIAL

House & Garden has a new editor. He is the sixth in 55 years. You who read the magazine may expect therefore to see changes; you may also count on seeing again many familiar things. A magazine with a history in which there is merit has an obligation to its readers which a new editor cannot ignore. But no periodical can long survive on past performance, nor can a journal of general interest afford to be preoccupied with history—least of all its own.

Magazines exist to reflect, report and scrutinize the people, the things, the ideas and the events of their time and within their chosen scope. Time for magazines is today. As the law of life is change, so is it a law of editing. From page to page, from issue to issue, from year to year change is the lifeblood that animates a magazine. But change that abandons the past altogether is as pointless as consistency that ignores the present.

There are things of worth in House & Garden that have endured throughout this century in the hands of all its editors. At a time of change, you who buy it have a right to know what is to be permanent and what is to be changed. The purpose and the standards of this magazine were established in April, 1901. They are not to be altered. Because House & Garden is made by human beings, its goals will not always be perfectly fulfilled. But they shall always be fully pursued.

Our scope is life in the home. Our focus is on architecture—perhaps the most human and personal of the arts—in its broadest meaning: planning and building houses, furnishing and decorating them and planting and caring for gardens—the creation of homes that are beautiful and pleasing for human beings to live in. The words, "A Guide to the Arts of Living," define our purpose. Our approach is humanistic. We are not interested in houses that are mere monuments to the style of their architects or in furniture alone for the purity of its design or in food whose sole merit lies in the speed with which it can be prepared. We are concerned with the human use of and pleasure in the things that make a home.

For Americans home has never been merely a shelter for sleeping, eating and bathing or just something to build, decorate and surround with flowers. Home is where we do most of our thinking, reading, talking, listening and a lot of our work. It is a place for music, for painting, for writing, for knitting, for puttering and for love. It is where we take our anxieties and our joys. It is for privacy and solitude and prayer, and it is for gathering and company and entertaining. It is our most influential educational institution. Thanks to television it has become the first whistle stop in national politics and the first row center in our national theatre. Home is where we plan our journeys or dream of them. While it has long been the place where a lot of big business is actually done, it is the center of our leisure. By no means is home the exclusive province of women. It is for men and children and pets and possessions. It is the measure of our culture and our civilization.

When House & Garden can help make living in the home more rewarding—more beautiful, more exciting, more creative or more fun—we fulfill our purpose.

About the home we shall continue to say with conviction and with all the authority we can summon what we believe to be true and useful. You will not always agree with us. We hope that opinions we may print will provoke or amuse or even, on occasion, infuriate you. We shall not presume to be imperative. Nor shall we pretend that there is only one answer to every question. Our pages will be opened to debates. Taste we believe to be individual and ephemeral. We shall salute taste we think good. But we shall not pander to a popular taste that we think bad. We shall deplore both pretense and cynicism. We shall welcome humor.

A half century ago those who had a critical interest in the arts of living and therefore in House & Garden could be counted in the hundreds. Today there are many hundreds of thousands of you; tomorrow there will be millions. The thing you have in common is leisure and the desire to use it creatively. Leisure is the decisive quality of our exciting age.

To respond to its challenge we plan to take a broader and more critical view of the uses of leisure in the home. We shall not abandon our old interests, but we plan to add others to them as you have in your homes. On our pages you will see new subjects and familiar subjects in new forms. In every issue you will find in this place comments from the editor and, beginning next month, a place for letters to the editor. We urge you to use it. For we shall succeed in this new and bigger House & Garden only if our readers think critically with us.

W. H. J. JR.



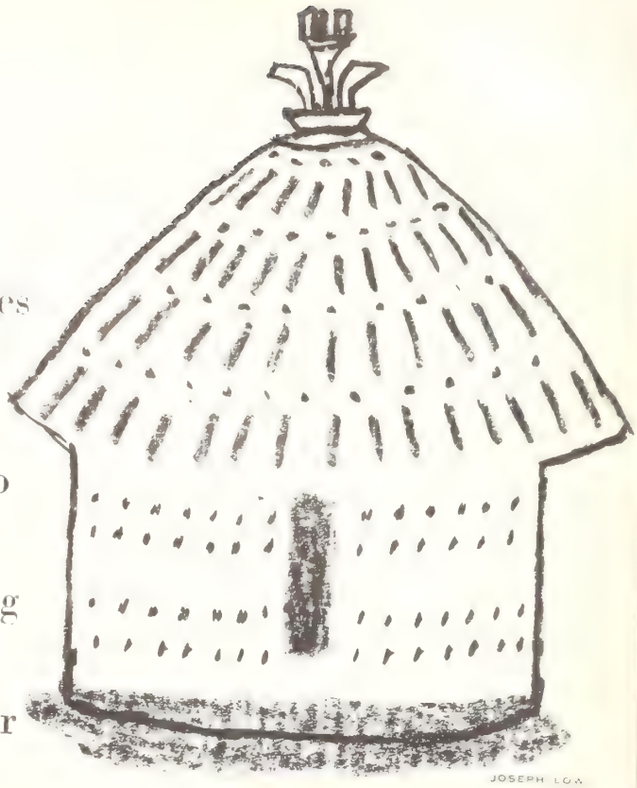
Forecast for '56

1956 will carry our exciting new era in the arts of living into every corner of our homes. We stand at the threshold of a long awaited American Age—when the excellence of our arts will match that of our technology. For its graces our age will look to the past and evoke both the techniques of today and the wonders of tomorrow. Now that we have learned to save time for living, we must be worthy of the time we have made. The place to begin is in the home. The time is 1956.

The sunburst motif sheds its glow on decoration in 1956. (The Aztecs and the Sun King at opposite poles of civilization both figured in its inspiration.) A small, bold ornament in fabrics, wallpaper and accessories, it will give more brightness to a gleaming year . . . Sun-Drenched Colors, with the muted tones of sun ripened fruit, are inviting . . . The Oriental accent will be a scene-stealer.

The grass look

is the straw in the wind. It inspires textures (fabrics, wallpapers and rugs), colors (grass greens and blues) and design. African kraals have a grass look, too, but you don't have to carry a spear to enjoy these soft new tones in your own homes... The Mosaic Look will bring three-dimensional patterns of color "inlaid" like bits of glass or stone . . . Look for leather woven with synthetic materials this year.



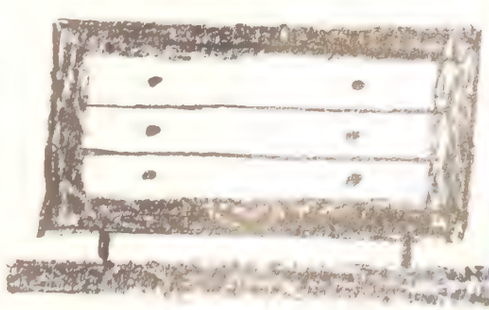
JOSEPH LOA

Romantic blues

make fabric news: periwinkle blues, combinations of blues with hyacinth and purple, blues with sharp green, blues with beige. Look for plain fabrics emphasizing color, texture not pattern. Simple geometric designs replace bold prints.

Return

to tradition for inspiration in new furniture will bring softened lines and graceful proportions to contrast with contemporary starkness. New interpretations of Queen Anne and 18th-century styles will be the rule. Furniture with the traditional look stresses detail in hardware and finish, not in carving. New smoky tones, unobtrusive inlays and exotic wood grains (teak, rosewood, zebra) will be popular. The painted accent piece is here to stay.







On the rise

is the sturdy, commodious, versatile (and stylish) station wagon, Detroit's answer to the transportation problems of 1956's larger families and the new pattern of mobile leisure. Not long ago an industry problem, the wagon bids fair (some 750,000 were made last year) to overtake the sedan as the family car. The drab "utility" look of the first all-steel wagons is gone; emphasis will continue to be on styling, comfort and color.

Mink under foot

is the year's diverting extravagance. The fur rug is back, but fur you have never seen on the floor: Belgian hare, Persian lamb and, for the ultimate, mink woven with pale or vivid wool. The trend in area rugs is to muted tones, subtle geometric designs, rich textures, but look for bold accents, too. Hard-surface flooring will be sleeker and more colorful: pink, orange, green, mustard-yellow.

Atomic cooking,

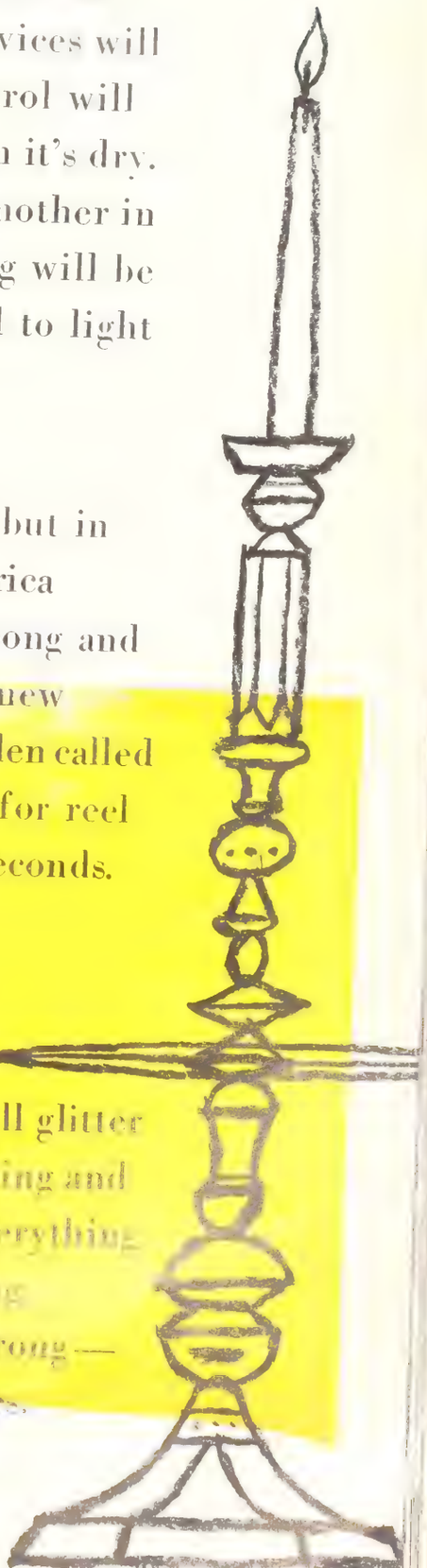
if you have the price (builders on the West Coast and at Philadelphia are beginning to use it) can be yours in '56. An electronic range, in restaurants since 1946, now is available in home size, standard built-in or stack-on models. Microwaves heat food but not glass utensils, cook a 5 lb. roast beef in 30 minutes, heat leftovers in 15 to 30 seconds. An electric browner is added to give steaks old-fashioned char. Another trend: second kitchens, indoors and out.



Homes will exploit electronics in 1956. A brain on the living room wall will control indoor temperatures winter and summer. Another, outside, will anticipate weather and relay the message. Other devices will control humidity, filter dust and germs. New control will close windows when it rains, sprinkle the lawn when it's dry. Intercom systems and closed-circuit TV will keep mother in touch with children indoors and out. More lighting will be built into the home: whole walls and ceilings used to light rooms; specific work areas spotted in direct light.

A rose will be a rose but in new vibrant tones: Circus, the polychrome, All-America winner; flame coral Spartan; yellow and pink Love Song and Wildfire will make your garden gay. There will be a new thornless, seedless honey-locust tree for the small garden called Sunburst. Watch for the detachable "power handle" for reel or rotary lawn mower—one motor, several tools in seconds.

The color of brass will be bolder than ever. (The "look of gold"—if you prefer.) Bath fixtures will gleam. Metallic yarns will glitter in towels, rugs, shower curtains. Brass and steel stripping and inlaid medallions will accent flooring. Color keys everything from sponges to ceramics. Blues of all hues are gaining. Light, bright pastels are still high. Pinks continue strong—especially brilliant Siamese pink and pinks with oranges.



House & Garden's Special Section

on how to plan and decorate

Family rooms

The family room as we know it today is five years old and already becoming an American institution. In design and decoration it is contemporary, but it has a family tree. The living room, living-kitchen, recreation room, porch and patio have all been family rooms at one time or another. Today's well-designed family room incorporates many of the advantages of its predecessors. It is more comfortable and informal than a living room and does not have to be put in order every time the doorbell rings. It has the warmth of a living-kitchen but goes a step further and provides music, books, home movies and television. It is as carefree as the basement recreation room of the '30s but never suffers from dampness, cold floors or dim lighting. It has many of the chief features of outdoor rooms (light, air, view, and frequently a barbecue fireplace) and one superiority. In the family room the season never changes. This new kind of room calls for a new kind of decoration. The over-all requirements are simple: (1) to make it comfortable and cheerful night and day; (2) to cut housework to a minimum. In a room designed for fun and relaxation, colors can be flamboyant, and these days it is possible to carry out almost any color scheme in hardy materials without having anything custom designed. Plastic materials, fabrics with special finishes or tweedy textures that won't wrinkle or show dirt are the most practical choices for upholstery. Since the room should be easy to arrange for TV, games or buffet parties, lightweight furniture is preferable to heavy overstuffed pieces. Oil finishes, rattan and wrought iron are more practical than heavy lacquer or brass finishes that require constant polishing. Many of the components in a family room are necessarily built-in at the start. Storage space, music and TV, lighting, kitchen equipment all have to be planned in advance. Flooring, too, is one of the first concerns in a room which, used by the whole family, is often a passageway or opens directly outdoors. For this reason, tile of various types is popular, as you will see throughout this portfolio.

A paradise for family activities

Opposite:

This pavilion family room exploits a temperate California climate by making the outdoors an integral part of its design. Sliding glass walls open to pool and garden. Dining area and kitchen, incorporated in the room, share the view. During the day a mother can supervise her children at play indoors or outdoors while going about her chores. At night, the family can watch TV, built into the counter separating kitchen and living area. Plywood paneling, cork tile and linoleum floors, ceramic tile countertops, stainless-steel cooking equipment are practical choices for a room such as this, which is the core of informal family living and entertaining.

Architects: Henry L. Eggers and Walter W. Wilkman. Decorator: Norman Hansen. California Pavilion House: Location: Pomona, Cal.

Shopping information for family room portfolio, page 98

SHULMAN



The cook takes a holiday in the family room



A family room with kitchen privileges doubles as a dining room. Table is near the entrance to the kitchen, and a kitchen counter was extended to form a snack-serving bar. As the room is a passageway between foyer and terrace, practical materials were in order. Floor is terrazzo tile, woodwork is redwood; curtains are burlap.

Owner: Burton W. Dacick. Architect: Ralph Twitchell.
Location: Chesterfield (St. Louis County), Missouri.

Opposite:

Continuous cooking wall shared by kitchen and family room simplifies meal preparation. Modern stainless-steel cooking equipment is built into the massive brick wall alongside a rustic barbecue fireplace. This room is equally useful as a combination play and work area for a family with young children or as a dining-sitting room where adults may entertain informally, with easy access to the outdoor terraces for large parties.

Owner and decorator: Derek W. Farman.
Architect: George T. Rockrise.
Location: Belvedere, California.

Opposite:

Self-contained kitchen and indoor barbecue fireplace at one end of a spacious family room provide a change of pace in the routine of three meals a day. The lure of the open hearth and the mellow background of chestnut paneling and cork tile floor create a happy atmosphere for leisure. There is more freedom in a kitchen like this than in the main kitchen of the house, and anyone can be chef. Spectator stools are provided at the snack counter.

Owners: Mr. and Mrs. Max Sklar. Architect: Victor Civkin.
Location: Bytam, Connecticut.





Electric rotisserie and a compact bar-sink-refrigerator are built into the fireplace wall of this family room for effortless entertaining. Drinks are mixed and main course cooked on the spot, saving trips to the kitchen proper. Casserole dishes and salad can be prepared in the kitchen and rolled in on a mobile cart. The floor is terrazzo-patterned vinyl tile.

Owner: Mrs. Kevy Kaiserman. Decorator: Melanie Kahane.
Location: Elmwood, Pennsylvania.

PHOTOGRAPHS BY HUTCHISON, LEONARD, BRAUN



BRAUN

LEGNARD

Family rooms borrow the most popular feature of outdoor entertaining: the wood-burning barbecue fireplace.



H&G colors make it a gay room for gregarious fun or family peace.

H & G designs an easy room for family leisure

Here is a room planned as the most popular gathering place in any household. It was designed by House & Garden with a definite purpose: its ideas must be adaptable to individual family requirements. The secret is in the four walls themselves. Each wall is the focus of a different family activity. One wall opens up into a small kitchen equipped with electric appliances and stocked with packaged and frozen foods for short-cut cooking. TV, hi-fi, radio and record player are built into the adjacent wall, with storage space for books, records and games. There [illegible] a small console piano. On the opposite wall is a conversation [illegible]ating group, set off by an attractive window display of plants. Fluorescent lights installed behind translucent plastic panels in the ceiling over the sofa can be dimmed for TV by pushbutton rheostat control. The fourth wall is a backdrop for games, fireside dining, home movies.



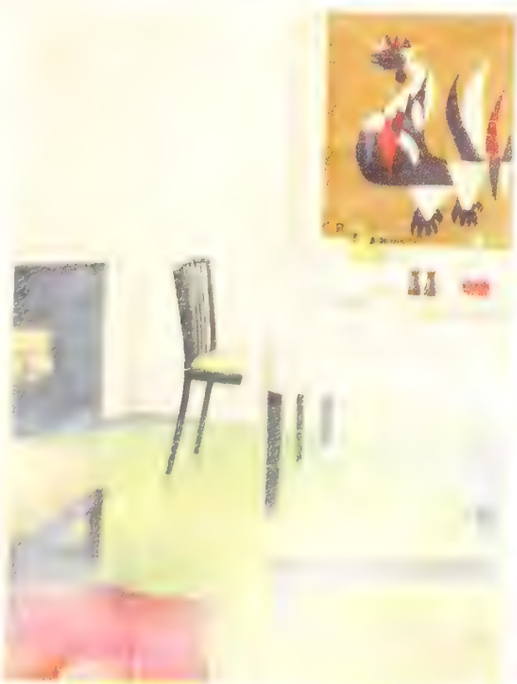
PHOTOGRAPHS BY HAANEL CASSIDY, GRIGSBY



Color-matched equipment and plug-in appliances make cooking a pleasure.

It is a convertible room for serving buffet dinners, watching television or home movies, listening to music, reading or playing games. In the small step-saving kitchen, spur-of-the-moment meals can be produced for almost any number of people with very little fuss, thanks to electric appliances. There is compact storage space for mixes, canned and frozen foods for short-cut cooking. A portable serving cart is stored in a closet beside the kitchen, and extra tables and folding chairs are kept in a cabinet beneath the TV set. Vinyl tile, which makes a smooth and inviting dance floor, is a boon when it comes to rearranging furniture, cleaning up

All furniture, lamps, accessories at W & J Sloane, N. Y. Kitchen cabinets in H&G Flame by Cox Kitchens, Inc. For floor plan write to H&G Reader Service.



Game table doubles for fireside dining



Builtin buffet serves buffet meals.

TOM LEONARD

Carefree materials, bright colors and a flexible plan add up to a hospitable family room.

HAANEL CASSIDY



Shoji paneling and plant wall capture an outdoor mood.

Brick-red flooring and mellow woods create warmth.

Decorating ideas for all types of family rooms



Opposite:

Complete family room with access to terrace, barbecue and beach takes wear and tear off the rest of the house. Heavy woven upholstery, hard-surfaced flooring and hardy plastic table tops keep it looking shipshape at all times. It has its own efficiency kitchen tucked behind folding doors. The furniture was chosen and arranged for flexible use. Sofa centered in front of fireplace serves as a room-divider. Dining table and chairs placed behind it are also used for games.
"Bayeliffe House," Southampton, N. Y.
Architect: Thomas A. Federico.



Far left:

Open-plan family room is linked to kitchen, dining room and living room. The entire area opens up to sixty feet, lends itself equally well to small, intimate gatherings or large parties. To tie the rooms together in the decoration, soft earth tones were used throughout with peacock color accents. The mixture of contemporary furniture, handmade rugs and a few antiques conveys a warm, lived-in look.
Owners: Mr. and Mrs. John Moore.
Location: Arcadia, California. Architect: Burton A. Schutt.

Left:

Sunroom family room was designed and decorated with an Oriental flavor. Japanese *shoji* covers the ceiling and one wall. A long, low sofa with pair of cocktail tables was placed against the inside wall overlooking the garden. The adjacent wall papered in a white brick pattern silhouettes an arrangement of ferns. Contrasting materials (iron, wicker, lacquer, marble, Siamese silk, leather, and felt) add interest to the decoration.
Decorator: William Pahlmann

Attic family room was redecorated with country feeling. Isolated from the rest of the house, it is a peaceful retreat rather than a gathering place. One end (top) is lined with bookshelves and arranged for cards. The other end (bottom) is furnished comfortably for reading or watching TV. An equestrian theme is carried out in the decoration: curtains, hound's-tooth tweed upholstery, paintings, wall decorations, horse head lamp bases.



GRIGSBY

A remodeled den in a suburban house serves as a family room for leisure activities. In contrast to the adjoining living room with its delicate French furniture and antiques, Aubusson rugs and polished floor, the family room is the picture of informality. Trim comfort is supplied by modern furniture upholstered with foam rubber. Wall-to-wall chenille carpeting and wood-paneled walls create a warm, intimate background. A cheerful study area near the windows is the only reminder of the old den.

Cleverly designed room-divider replaced the solid wall between the remodeled den and the living room. It contains a compact bar with mirrored shelves for glasses and a pass-through to the living room. Every inch of space is utilized for storage. Television and hi-fi music equipment are installed at the left. There are drawers for bar tools, cocktail napkins, canapé trays, extra ash trays and a cabinet for serving trays, shakers, bottles. A small refrigerator is built in beneath the counter. *Owners: Mr. and Mrs. Morris Bergreen. Decorator: Melanie Kahane.* ***Location: Scarsdale, New York.***



A traditional house adds a modern family room wing





KERTESZ

More space for family recreation and entertaining was gained in this house by building a family room wing complete to the last push-button. It has a built-in music system with three speakers; a projection booth for home movies with pushbutton control for the movie screen at the opposite end of the room; a bar that disappears behind a sliding wall on a circular track. Behind a flush door on the fireplace wall is a coat closet large enough to store game equipment, including a regulation billiard table. On the adjacent wall (right) are a built-in desk, bookshelves, and storage for extra chairs, which can be closed off behind folding doors.





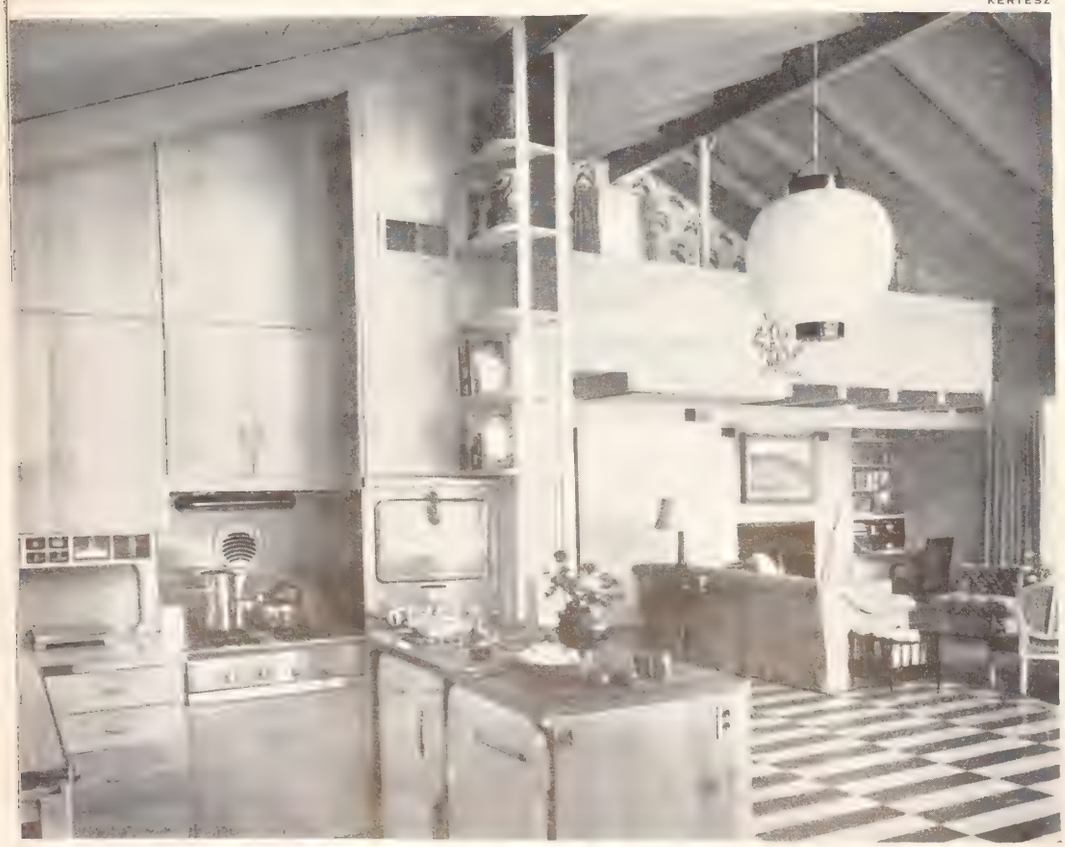
The family room under its own roof



In the country, built between two big oak trees, this family room is like a home away from home, a setting for adults or children to entertain in without disturbing the main house. The large open fireplace is a natural gathering place for cooking and conversation. In addition, there is a fully-equipped kitchen. The serving problem is solved with a portable bar. It has storage for bottles, glasses, silver and a stack of folding snack tables. Practical surfaces that don't show dirt are used throughout: plastic-topped tables, leather and closely woven wool upholstery, spatterdash vinyl tile floor.

Owner: Wolfgang Fyler. Location: Kitchawan, N. Y.

KERTESZ





Left and opposite:

At the seashore, this family room is a complete small house as carefree as a cabaña. It is scaled for light and view. The kitchen and dining area are separated from the rest of the room by a work counter. Music wall, centering on a small upright piano, incorporates turntable TV, hi-fi, books, sheet music, records. The long sofas make up into two beds for weekend guests (two more beds are on the balcony). The color scheme is cool olive green and white. Contrasting patterns and textures give the decoration its vitality.

Owners: Dr. and Mrs. R. Townley Paton.
Location: St. James, N. Y. Architect: William Huntington



New finds for the family room

It is not always practical to build every convenience into a family room, particularly if you did not have a hand in planning the room originally. In some houses, these rooms are family rooms in name only; it is up to you to bring them to life. In older houses you may have to remodel a sunroom or an attic to have a family room. Today there are many pieces of furniture and equipment that make it possible to turn any room into a family gathering place for recreation and entertaining.

Shopping information, page 98. More photos on page 97.



To convert the family room into a children's playroom

Children's furniture is now scaled in different sizes and designed to fold for stacking away. Junior stacking chairs made of molded plywood come in eight heights. The sturdy little card table, 24½″ square, with folding chairs to match, is doubly useful as a lunch table. A real sink unit with plastic top and sliding doors is available in heights from 23″ to 29″. To amuse children of all ages, there are canvas swings shaped like flying saucers, pint-sized bowling games, portable three-speed phonographs and, for a special treat, an electric ice cream freezer.



To bring kitchen conveniences into the family room

Many pieces of equipment for cooking and serving can be set up in a family room without special installations. Top-of-the-stove cooking can be accomplished on a fold-away electric unit with two burners. A new broiler-rotisserie that operates by radiant heat will barbecue, roast or broil quickly and cleanly. The mobile cart with an electric hot-top keeps food at serving temperature. For preparing drinks right on the scene, a mobile refrigerator, ice crusher, and blender for mixed drinks are good companions. The electric coffee pot dispenses twenty cups.



To equip the family room for easy entertaining

Portable serving pieces are indispensable aids to entertaining. The brass bar caddy, which holds a dozen glasses plus bottles and an ice bucket, saves trips to the kitchen for refills. A larger serving cart not only wheels a meal from kitchen to family room but is convertible into a small dining table (details on page 97). Keeping food hot until guests are ready to eat is always a problem. Triple casseroles on a candle warmer, electric trivets for hot platters, and automatic coffee makers are good solutions. The three-tiered snack stand provides bread and spread trays and cutting board for making sandwiches.



To make the family room a music center

Music in any form adds to the spirit of a party. If space is at a premium, small-scaled equipment is the answer. The small upright piano available in H&G colors is attractive to the eye as well as to the ear. The flexible lamp, which telescopes from a floor lamp into a table lamp, provides good lighting. Music around the world can be tuned in on the powerful portable short-wave radio. A portable television set only 16″ deep fits a table top (a long, low table against the wall) without straddling it. Several of the folding chairs come in handy for TV-viewing.

GRIGSBY



To provide amusement at family room parties

Games of skill and chance are among the best ice-breakers known to party-givers. New versions of favorite games for adults and children are designed for easy storage. They range from a dart board to a folding billiard table with additional top for table tennis. One of the most versatile of the board games is a reversible carom board with diagrams and equipment for 85 variations. For chess enthusiasts, the latest set is made of brass and chromium. A complete assortment of perennial favorites from roulette to checkers is available in a cowhide suitcase



C O M P L E T E

Hamburger Cook Book

Born on a humble bun, our national dish has risen to a flambé distinction. By James A. Beard

No one knows for sure how many hamburgers are eaten annually in the United States, but it's safe to say the number is prodigious. Some people like hamburgers so well they eat them for breakfast. The rest of us like them for lunch, dinner, and for afternoon and evening snacks. Not all hamburgers are good—not by any means. Just the number of *bad* hamburgers eaten annually would make an impressive statistic.

Since the typical homemaker will probably serve hamburgers a few hundred times at the least during her career, it's important for her to keep in mind that the *sine qua non* of really good hamburger is good meat, freshly ground. Then the secret is variety. Hamburger need not always be the same. A knowing cook will make it unusual, even exciting or exotic. The fifty ways suggested here are popular hamburger variations from all over the world.

The ready-ground hamburger that butchers sell is usually beef trimmings. If fatty, it is not a good buy, for it cooks down quickly. If lean, the ready-ground meat is often suitable for sandwiches and dishes well-flavored with seasonings and herbs.

For real beef flavor, have your butcher prepare your hamburger to order. Aged meat, if you can get it, is best. Chopped chuck is a good buy, though sometimes too fat. My personal preference is very lean round, ground twice. Top sirloin should be your choice for such dishes as rare hamburger steak or steak Tartare. Its fine flavor needs no special seasoning.

Don't keep chopped meat in the refrigerator more than a day or so at most. Its juices dry up, and it loses flavor. If you must store it, freeze it hard.

You can hardly offer a hungry man less than half a pound of hamburger as a dinner serving. For sandwiches, figure a quarter of a pound. If your family likes sauce, such as catsup or chili, heat it to improve its taste. Cold sauce and hot hamburger are an unhappy combination.

Most of these recipes use two pounds of hamburger, chuck, round or sirloin, and serve four

Opposite:

Thick, juicy hamburgers broiled to order are a sure fire favorite for family-room parties. With an infra-red rotisserie-broiler, they can be cooked right at the table without smoke, fume, grease or cooking odor. The fixings shown here are traditional, but for a gourmet switch try James Beard's hamburgers flamed in cognac or rum, flavored with rosemary or marinated in sherry, soy sauce and ginger. Serving is simple, too. A plate, knife, fork and napkin on a sturdy, lap-sized tray for each guest fill the bill. *Sterling by Reed & Barton. China by Syracuse. Shopping information on page 98.*

Hamburger Cook Book *continued*

STEAK TARTARE

For each serving, order 4 to 6 ounces of double ground fatless sirloin or round steak. Tell the butcher it is to be eaten raw—he will give it extra attention. In fact, certain shops in large cities make a specialty of preparing ground beef for steak Tartare.

Arrange each portion in a mound with an indentation in the top. Drop a raw egg or egg yolk into the indentation and decorate with whole capers. Sometimes anchovy fillets are added as garnish. Surround the meat with a ring of finely chopped raw onion, put a spoonful of capers on the side, and serve with catsup, A-1 sauce, Worcestershire sauce, mustard—both Dijon and English—salt and freshly ground black pepper. Let each person combine the ingredients to taste. Some like meat highly seasoned; others prefer just salt and pepper.

Have plenty of rye bread, thinly sliced and well buttered or crisp buttered toast to eat with steak Tartare.

CHARCOAL BROILED HAMBURGER STEAK

For 4 to 6 servings, order 2 pounds of ground chuck or round steak with a little fat. Mold the meat into one large round cake about 3 inches thick. Carefully lift it onto a grill, salt and pepper it and cook over charcoal until thoroughly crusty on the outside, but still red in the center. Be very gentle when you turn the steak or it may break. When it is done, transfer it to a hot platter, spread it with butter and cut it into wedges for serving.

Serve with a good green salad flavored with a little tarragon or rosemary, big baked potatoes and a plate of sliced raw onions.

NORMAN FOSTER'S HAMBURGER STEAK

This is also a large 2-pound cake of ground steak, prepared as the one above, but it is pan broiled instead of grilled. You will need a large pan. Let the pan get very hot and then sprinkle a layer of salt all over the bottom. This method tends to generate a great deal of smoke, so have the doors open or the exhaust fan going before you start. Place the large steak on the hot salt, and cook until it is brown and crusty on the bottom. Turn gently with the aid of two big spatulas and cook on the other side. Lift the finished steak onto a hot platter, season with freshly ground black pepper, spread with butter and cut in wedges.

Serve this with baked potatoes dressed with sour cream and green onions, sliced tomatoes with basil or dill and hot corn bread.

HAMBURGER AU POIVRE

This is the economical version of a famous French dish. For 4 servings, buy 2 pounds of ground round or chuck and shape it into 4 patties. Crush 1½ tablespoons of peppercorns with a rolling pin, or grind them in a coarse coffee grinder. Press the crushed pepper into the 4 patties and sauté them in a little butter until they are nicely browned and done to your taste. Remove the meat to a hot platter and season it with salt. Pour ½ cup of dry vermouth into the pan, swirl it around and pour it over the meat patties.

Good accompaniments are mashed potatoes and tiny canned *petit pois*.

FLEMISH HAMBURGERS

For 4 individual steaks or 8 sandwich patties buy 2 pounds of ground chuck. Combine the meat with 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper and 1 tablespoon of rosemary leaves. Form it into cakes, and sprinkle each cake liberally with additional rosemary. Grill over charcoal or in the broiler until the rosemary on the outside becomes well charred, and the meat is browned and done to your taste. Serve Flemish hamburgers with home fried potatoes, sliced tomatoes and small carrots cooked whole and glazed.

CHEESEBURGERS DE LUXE

For 4 individual servings or 8 sandwich patties, buy 2 pounds of ground round or chuck. Combine the meat with 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper, 1 tablespoon of A-1 sauce, 1 tablespoon of catsup and ¼ to ½ pound of grated Cheddar or Gruyère cheese (I like plenty of cheese in mine, but some people may prefer only ¼ pound).

Form the meat into cakes and grill or sauté in a little butter. They should be nicely browned and cooked through to be certain the cheese melts. Serve with heated Sauce Diable, or the bottled Escoffier Sauce Diable.

Chopped spinach, a salad of onions and oranges flavored with rosemary, and French bread are good additions. Try fresh pears for dessert.

ARMENIAN HAMBURGER

For 4 servings, mix 2 pounds of ground chuck with 1 teaspoon of salt, 2 finely chopped cloves of garlic and ½ cup of pine nuts. Form into cakes and broil or sauté until the meat is nicely browned and done to your taste. While the meat is cooking, put ½ cup of tomato sauce in a pan to heat, and sauté 4 slices of eggplant in a little butter or olive oil.

Place each meat cake on a slice of eggplant, top with a spoonful or more of tomato sauce and sprinkle with chopped Italian parsley and a little chopped mint.

With this Armenian dish serve rice pilaff, celery salad and fresh fruit for dessert.

Variation: Form the meat into small patties, and serve them sandwich-style between 2 pieces of sautéed eggplant. Add tomato sauce if you like.

HAMBURGER STEAK WITH ONIONS

Form 2 pounds of ground top sirloin into four steaks, and grill in the broiler or over charcoal. Season with salt and pepper as you turn them. While they are cooking, peel and slice 6 medium size or 4 large onions and cook them gently in 4 tablespoons of butter or beef fat in a covered skillet. They should steam until they are just wilted and lightly browned.

When the meat is crusty on the outside and done to your taste, ar-

range it on a hot platter and heap the onions on top. Surround the meat and onions with a row of small potatoes cooked in their jackets.

Serve with crisp dill pickles and beer for a hearty, tasty dinner.

ITALIAN HAMBURGER STEAKS

I first had these years ago in a plain little Italian restaurant in San Francisco. Form 2 pounds of ground round into 4 steaks and salt and pepper them to taste. Chop 4 to 5 cloves of garlic rather coarse and sauté them in 6 tablespoons of olive oil until they are browned and crisp. Add the steaks to the pan, and a little more oil if necessary, and cook the meat until it is brown on both sides and done to your taste. Arrange it on a hot platter and spoon the pieces of garlic over it.

Serve this dish with sautéed green pepper strips, black olives, macaroni dressed with butter and grated Italian cheese, red wine.

(Continued on page 99)

A good cook deserves a good recipe and a good recipe deserves the best in cooking equipment

1. Electric (AC) fry pan can also be used as an automatic casserole.
2. Copper-clad pipkins from France are for melting butter, heating brandy.
3. Japanese hibachi is a brazier for charcoal broiled hamburger steaks.
4. Ceramic herb jars with an assortment of decals can be labeled to taste.
5. Copper au gratin saucepan lined with tin also sautés hamburgers.
6. Cast-iron griddle need only be salted for pan-broiling without butter.
7. Skewers to serve up meat ball kebabs have aluminum *torro* handles.
8. Cruets hold oil and wine for hamburgers in Southern European style.
9. Hand-turned mill from France holds generous supply of peppercorns.
10. China casserole is ideal for cooking and serving Swedish meat balls.
11. Portable electric broiler (AC or DC) accommodates eight hamburgers.

Shopping information on page 98



H&G's Guide to Good Small Gardens

To transform a parcel of bare brown earth around a home into a colorful, well-planted American backyard of distinction is an adventure in successful gardening. For beginners who have a quarter of an acre or more, this 16-page manual offers an abundance of practical planting schemes that can change small areas into gardens easy to care for but rich in beauty. The guide begins with a compact work center; it takes you through gardens planned for spring bloom, for evergreen privacy, sunny centers of outdoor entertaining, a harvest of homegrown vegetables and fruits, bright flower borders, to the newest flowers and plants for 1956. You will see how a few well-chosen plants and shrubs will decorate your house and its site; how you can enjoy the color, fragrance and hardiness of a garden designed not to labor over but to live in.

Opposite:

A GOOD SMALL GARDEN NEEDS A WELL-PLANNED WORK CENTER

A garden service area, compactly planned, supplies all cutting flowers, extra bulbs and border plants needed to maintain a complete home landscape. Here yellow alyssum and dwarf phlox border a 6′ x 9′ coldframe. Flower and vegetable seedlings grown here are transplanted to central tulip bed. In the rear storage bed are Siberian and bearded iris, peonies, lilies, tall phlox. Plants at right include divisions of cerastium, dianthus, phlox, iris, along a blueberry hedge. Lilies of the valley bloom under the dogwood.

GARDEN OF MR. AND MRS. HOWARD SCOTT, GREENWICH, CONN. PHOTO BY TOM LEONARD





1



2



3



4

MORE COLOR FOR LESS CARE IN A ONE-SEASON GARDEN

If your favorite garden season is spring, you can create variety, color, space and privacy with less work by simply planting the boundaries with evergreen trees and shrubs as a background for favorite spring flowers. Here colorful wall and step plantings are concentrated near the porch and terrace for easier care and an enjoyable view. The planting features spring-flowering perennials, bulbs, biennials and rock plants, with a few evergreens for leafy texture contrast. The pebbled terrace makes a good foil for a pastel color scheme of yellow, lavender, pink and white flowers that harmonize with the sand-colored house.



5

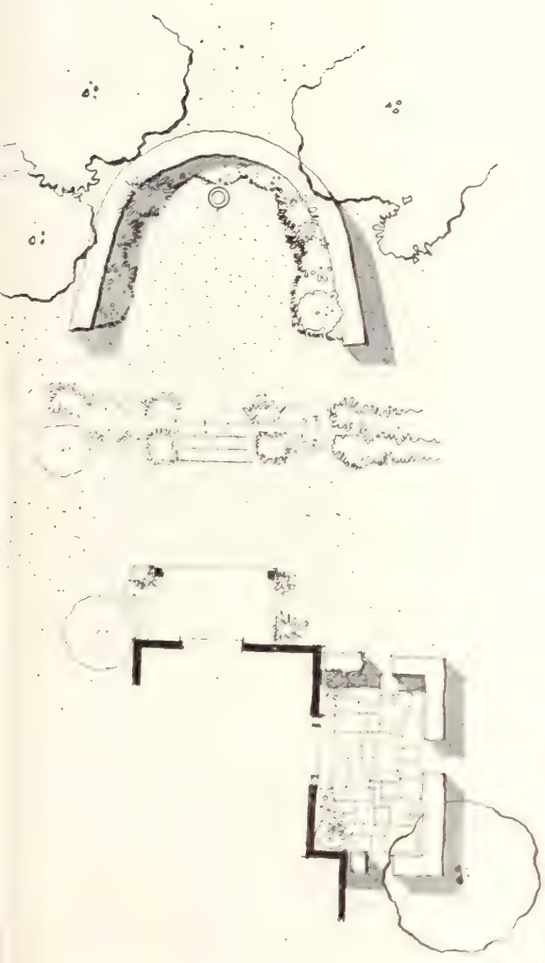
CHESTNUT HILL, PA. FREDERICK W. G. PECK, L. [illegible] BY OTTO [illegible]

1. Around a raised terrace facing the lawn are mounds of evergreen candytuft (*Iberis sempervirens*) for spring bloom. Blue pansies and *Phlox divaricata* accent pastel tulip tones. **2. View from the porch** shows an open sweep of terrace and lawn edged with drifts of spring perennials and bulbs. At far end flowering dogwoods are the feature in an evergreen boundary screen for privacy. At left are flowering crabapples and *Viburnum tomentosum*, which also are spring blooming. In terrace borders are low edging plants, dwarf iris, forget-me-nots, narcissus, pansies, and tulips in variety. **3. Flagged steps from terrace** to lawn are flanked by white azaleas. At left is a *Viburnum carlesi;* against the chimney an espalier Laland firethorn, useful for near-evergreen foliage and bright orange fall berries. On a lattice a hybrid clematis vine brings star-shaped white flowers to the porch. Spring colors mingle with greens in the beds and borders. **4. A stone-capped brick wall** [illegible] terrace and flowers above, serves as background for flowers below. At right is a winter jasmine. Among wall plants are stachys, early iris, pansies, anchusa and dianthus. Among tulips are scillas and chionodoxas. Lower beds feature daylilies, columbine. **5. Below the terrace,** grass spreads in two levels to near property line. Two fine *Stewartia pseudo-camellia* trees, a pair of Japanese hollies and dwarf honeysuckle accent the curving steps. Dogwoods, rhododendrons, laurel, hemlock, holly trees form a leafy enclosure beyond the lawn.



IT TAKES ONLY A FEW GOOD PLANTS TO CREATE A GARDEN SETTING

One element of good garden design is the selection of a few good foundation plants that will establish your basic plan and give it immediate distinction. These plants may consist of a boundary hedge, a pair of fine hollies, flowering viburnums, azaleas, roses, or evergreen specimens like rhododendron and yew. If the size of your house and grounds is best suited by several small garden areas rather than one major project, good foundation plants serve to keep each garden spot in proper scale. Here are two practical examples of excellent planting arrangements that become a small house and unify the over-all garden design. One is a tiny breakfast terrace, opposite, with a simple placement of evergreens and a fruit tree. Another is a small U-shaped garden, pictured below, that is overlooked from the covered living porch. The areas are linked by a grass panel, and each is enclosed by a clipped hedge. In the lower garden a basic design of hardy evergreens and flowering shrubs leaves room for beds of favorite annuals and cutting flowers in varieties and colors that may be changed from year to year and from spring to fall. In an adjacent work center seedlings and rooted cuttings of many plants are started in coldframes and lath-shaded beds and then moved into the garden areas surrounding the house. As you study the plan, left, and relate it to the two illustrations, you will see how a few good hardy plants can create a handsome garden design that stays within bounds, allows room for bright summer annuals and is easy to maintain.





Small scale gardens acquire distinction from a few good plants properly used. A yew hedge encloses the small terrace shown opposite and on plan above. A Japanese holly is trained against the house wall; convex-leaf holly and ivy fill far corner. Apple tree provides shade. A yew hedge also encloses a small flower garden, right and at top of plan. Matching yews, climbing roses flank steps above retaining wall. U-shaped beds feature azaleas, rhododendrons, spring perennials followed by summer annuals.

IS YOUR GARDEN A GOOD CENTER FOR ENTERTAINING?

Success in planning an attractive garden center for entertaining depends on three requisites: 1) enclosure for privacy, such as an evergreen hedge, a fence of climbing roses, leafy shrubs or a vine-covered lattice; 2) ease of access between the house and the barbecue or table for convenience in serving meals; 3) a practical base underfoot, of turf, flagstone, gravel or brick, for the grill and garden furniture. To make the setting part of the garden, you can group flowers in pots for bright color accents, or fill a raised plant bed with annuals for centerpieces, and a few herbs for flavor. To provide shade, plant a flowering dogwood or ornamental fruit tree which will filter the overhead sun and bring spring flowers and fall colors to any garden corner.

KERTESZ



Opposite:

Barbecue corner is set apart from lawn and enclosed by a clipped yew hedge. The leafy backscreen for shade includes a tall hemlock, native trees, and flowering dogwoods which bear red-berried fruits in the fall. Paving around the grill is basket-weave brick combined with thick, weed-free turf to withstand foot traffic. In the plant tubs which outline the cooking area are summer flowers like ageratum, petunias and geraniums. Garden furniture is serviceable wrought iron. Post lanterns of Colonial type add festive touch to cooking center during daytime, provide friendly lighting at night.

GARDEN OF MR. AND MRS. ROGER FAWCETT, GREENWICH, CONN.





MORLEY BAER

Garden terrace for informal meals has surface of concrete and diagonal redwood strips with grass panels. Beyond long built-in benches are rhododendrons, junipers, African lilies. At left above wall is a Japanese red pine. Indica azaleas are interplanted with spring bulbs. In small foreground bed are ornamental strawberry plants.

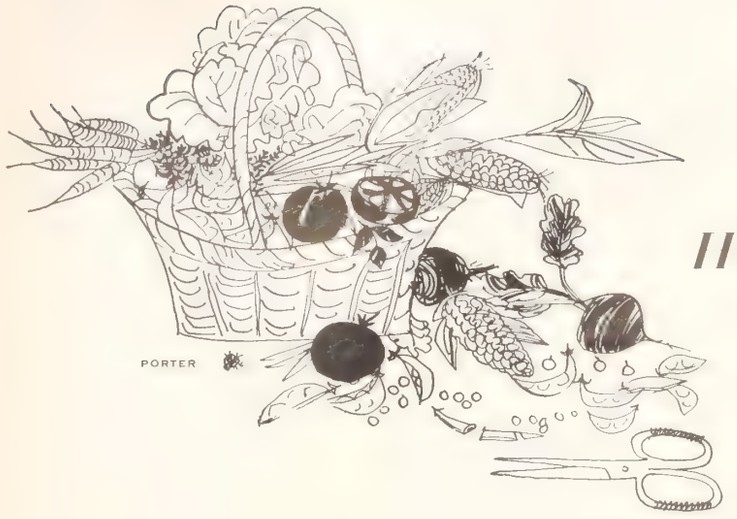
GARDEN OF MR. AND MRS. WILLIAM FOSTER, ORINDA, CAL. ECKBO, ROYSTON & WILLIAMS, L. A. S.



TOM LEONARD

Louvered fence panels admit breezes, give privacy to an informal garden setting. On square brick columns that support the fence are English ivy in shaded locations and other leafy vines. In the raised background beds, for color and foliage texture, are broad-leaved evergreens, including massed azaleas and camellias.

GARDEN OF MR. AND MRS. A. G. HILL, DALLAS, TEXAS. BY LAMBERT LANDSCAPING CO.



HOW TO EAT BOUNTIFULLY

Albert Burrage, well known author and gardener who knows whereof he eats, tells you how to have a crop of home-grown vegetables, complete from spring to fall, in a planting area designed for 10 x 64 square feet.

Most backyard gardeners with a hoe share two attributes in common: a discriminating taste for the flavor of home-grown food, and an immense apathy towards the woody taste of ineptly grown vegetables past their prime. Your wise suburban farmer gets vegetables into the ground right, and eats them young. With the fresh greens and deliciously tender vegetables comes a valuable by-product—the fun of outdoor exercise, a labor which no one who has ever produced a stand of summer corn and ripe, red tomatoes regrets. Lack of space is no impediment to top-flight gardening—if you follow the planting guide shown here, and grow only 7 fine vegetables and a few herbs. Concentrate on beans, beets, corn, carrots, lettuce, peas, tomatoes, chives and tarragon. These are all vegetables of quality and flavor, and with the exception of peas may be planted many times during the growing season for a continuous, fresh supply on the family table.

By planting only 7 kinds of vegetables you will learn more about each than if you planted 20 indiscriminately. If you choose the varieties recommended, and buy them from a good source, you will have the three most satisfying crops in beans, corn and peas. Planting dates vary in many climate zones according to the incidence of frost. In general, get seeds into the ground as soon as the earth is warm and tillable.

The size of the garden area in the diagram is 10 ft. wide by 64 ft. long, a very small growing space. By keeping rows short you can plant more frequently in a given area, and enjoy young, fresh vegetables all summer. Ten feet of corn, for example, may provide 15 ears over a 7-day period. Your ultimate summer yield from 10 rows would be about 150 ears.

A good fertile, productive soil needs humus. For a garden of this size use ⅓ cord of manure, or 100 lbs. of Bovung or Driconure. It should be spread and dug well in. This requires back work but you will have a better crop yield from enriched loam. After this, rake in 35 lbs. of 5-10-5 plant food, 5 lbs. of superphosphate. Ask your state agricultural station to test a sample of your garden soil and advise you about how much limestone should also be raked in.

Now the garden is ready for planting. Measure the distance between rows accurately, and use a garden line to keep them straight. To get the first rows of tomatoes and lettuce off to an early start, buy small plants from a local nursery and set them out as directed. The following paragraphs suggest dependable varieties to buy, amounts of seed needed, tips on planting and care. BEANS: A fine variety is Asgrow Top Crop. You will need ½ lb. of seed in all. First, dust the seeds with Spergon as a precaution against germination failure. Beans of the highest quality may be picked from one



Trench for peas is dug spade width and 3 inches deep, along a taut garden line to keep row straight.



Plant food, handful to a 10-foot row, is spread in trench.



Enriched soil is added and thoroughly mixed with food.

FROM A SMALL PLOT

planting for about 11 days. Therefore, time your plantings on that basis. Make a trench 4 inches wide by 2 inches deep in a V shape. Sprinkle with water, sow seed as directed on the packet label, and cover with soil. If the plants are attacked by the brown, black-spotted Mexican bean beetle, dust weekly with an all-purpose vegetable garden dust until the beans are half grown; then stop dusting.

BEETS: Use Harvard for early, and Red Ball for late yields. Buy ½ ounce of each. To prevent damping off (the wilting of seedlings as they emerge from the soil), coat the seeds with red oxide of copper before planting. Sow them evenly and carefully in rows made ½ to 1 inch deep with a hoe handle. When 3 to 4 inches high, seedlings should be thinned to stand 2 inches apart.

CARROTS: Asgrow Nantes has choice flavor. You will need a 1-ounce packet. Coat seeds first with red oxide of copper to insure healthy plants. Sow evenly the same way as beets, and thin seedlings to 2 inches apart.

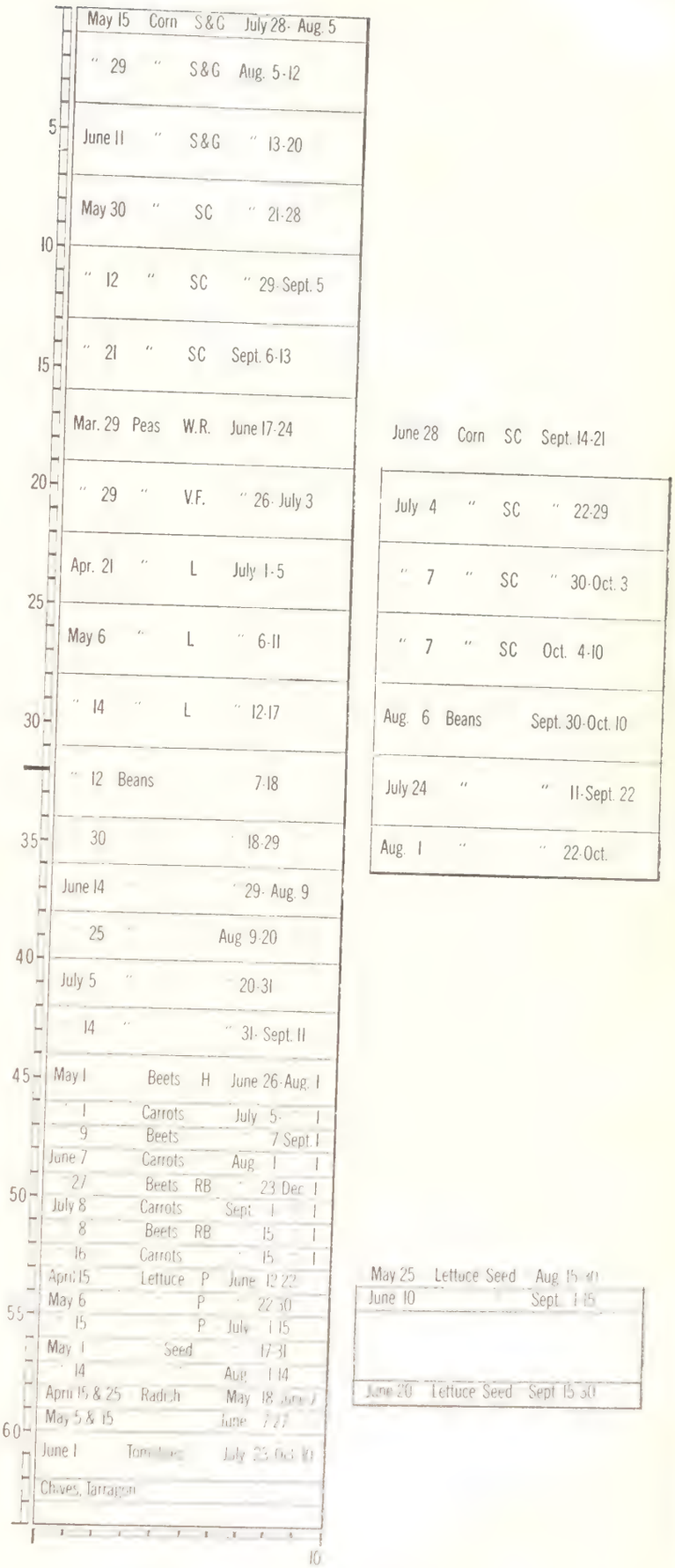
CORN: Select Sugar and Gold (1 pkt.) for early corn, and Seneca Chief (½ lb.) for your main crop. The former is a sweet quality table corn of mixed white and yellow kernels. Seneca Chief grows up to 7 feet, and makes superb eating. Before planting, shake the corn in a glass jar with a pinch of Spergon seed disinfectant until kernels are well coated. To plant, take a hoe and make depressions 1½ inches deep at intervals of 2 feet. They should be 10 inches wide and 12 inches long. In each depression sow 6 kernels, one in each corner, two in the center, about 3 inches apart. Pull the soil into the depression and tamp (*Continued on page 94*)



Seeds, dusted with Spergon, are sown 50 to foot.



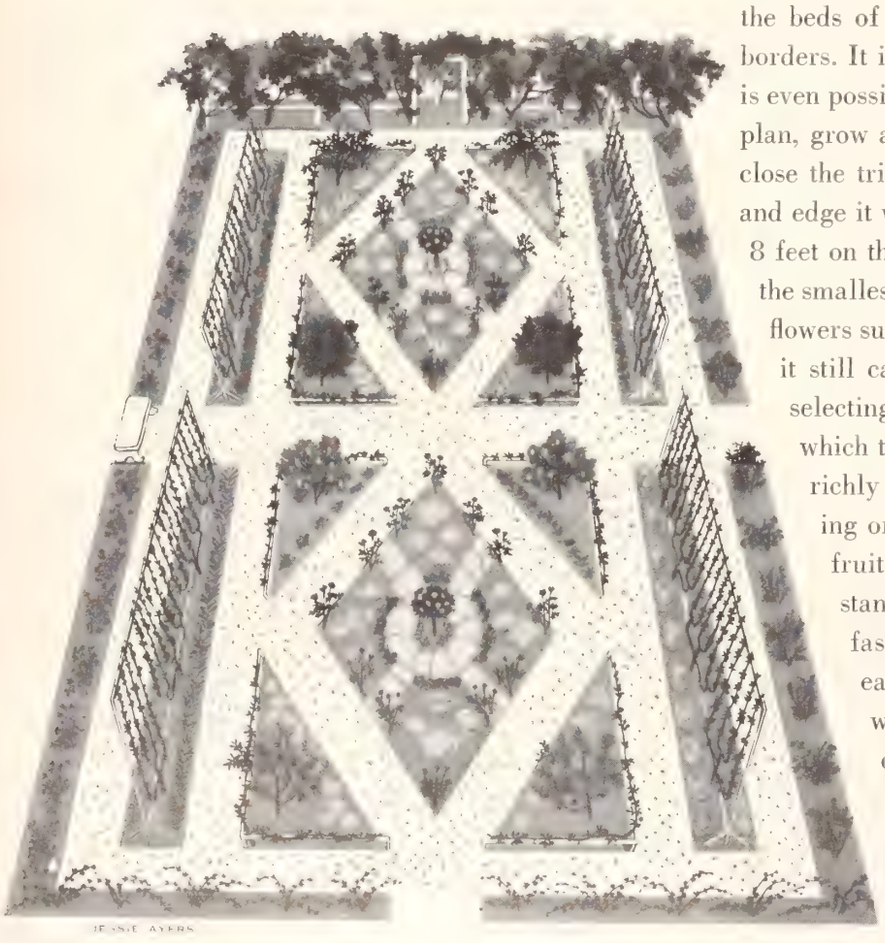
Filled-in row should then be tamped firm with back of hoe.



Short-row plan permits growing vegetables in successive plantings for family size harvest. Length of 64 feet, width of 10 are adaptable to most yards. Sowing dates are at the left of rows (above), harvest dates at right. Late plantings of corn, beans, lettuce supplant earliest crops. One-foot intervals are marked at side of plan.

BACKYARD ORCHARD YIELDS A FULL HARVEST

Henry Leuthardt, international fruit and espalier specialist, shows you how to combine fruit trees, flowers and herbs in a decorative plan for any home site



A complete home orchard, as shown in the plan above, may be adapted to fit almost any property of ¼ acre or more. Inner beds contain roses and herbs. Each triangular bed has one dwarf apple, pear, cherry or plum tree and one espalier fruit in a right angle horizontal cordon. Four long side beds contain other fruit espaliers. Border beds include: raspberries in front; blueberries, currants, gooseberries and strawberries at sides; grape arbor at rear. *Opposite:* A corner of Mr. Leuthardt's own Port Chester, New York, orchard, which suggested this plan.

Most homeowners, as they survey a small amount of garden space, dream of making their land produce all the fruits, flowers and vegetables that any family could enjoy. But the puzzle is how to combine all these good things of life on a quarter of an acre or thereabouts. The answer lies in a backyard Eden like the one pictured opposite, and drawn to scale at the left. This garden covers an area 40 feet wide by 60 feet long. The plan may be modified easily by eliminating the beds of raspberries, blueberries and currants in the outer borders. It is also feasible to divide the garden area by half. It is even possible to lift and adapt any single triangular bed in the plan, grow a dwarf cherry or apple tree in the center of it, enclose the triangle with one horizontal cordon of espalier fruit, and edge it with a row of your favorite annuals. A triangle 7 or 8 feet on the sides and with an area of 25 to 30 square feet is the smallest practical space in which to combine fresh fruit and flowers successfully. If such a corner is all the space you have, it still can be made decorative and useful. Success lies in selecting the smallest size dwarf and espalier fruit trees, which take up little room yet produce a basket of full-size, richly flavored fruits. "Espalier" actually means a railing or trellis on which fruit trees are trained flat. Dwarf fruit trees grow only one-third to one-half the height of standard trees (about 5 to 8 feet high). They mature faster, bear earlier, often with larger fruits, and are easier to prune, spray and pick. They are hardy in winter cold and heavy frosts. Both espaliers and dwarf trees are unsurpassed for backyard orchards. Since they cast little shade, the sunny area around them is ideal for flowers. Our design for a 40′ x 60′ garden provides easy access to all the plants. Flagstone and gravel paths give an orderly pattern to the planting scheme. Each plant and tree has enough room for its growing habits, shape and height. The garden is arranged so that nothing is hidden or overshadowed; nothing is crowded or misplaced. It will be more convenient if it is located adjacent to the kitchen, but it may be placed anywhere on your grounds except underneath shade trees. The preparation of planting beds is done in the spring when the ground is warm; the planting is done in May. Pruning and mulching are done in late fall, except the pruning of grapes in February. From May until late in November there is always some fruit full of natural vitamins and flavor to pick. Strawberries followed by raspberries, currants, gooseberries, early apples (*Continued on page 94*)



A FLOWER BORDER IS THE HEART OF EVERY GARDEN

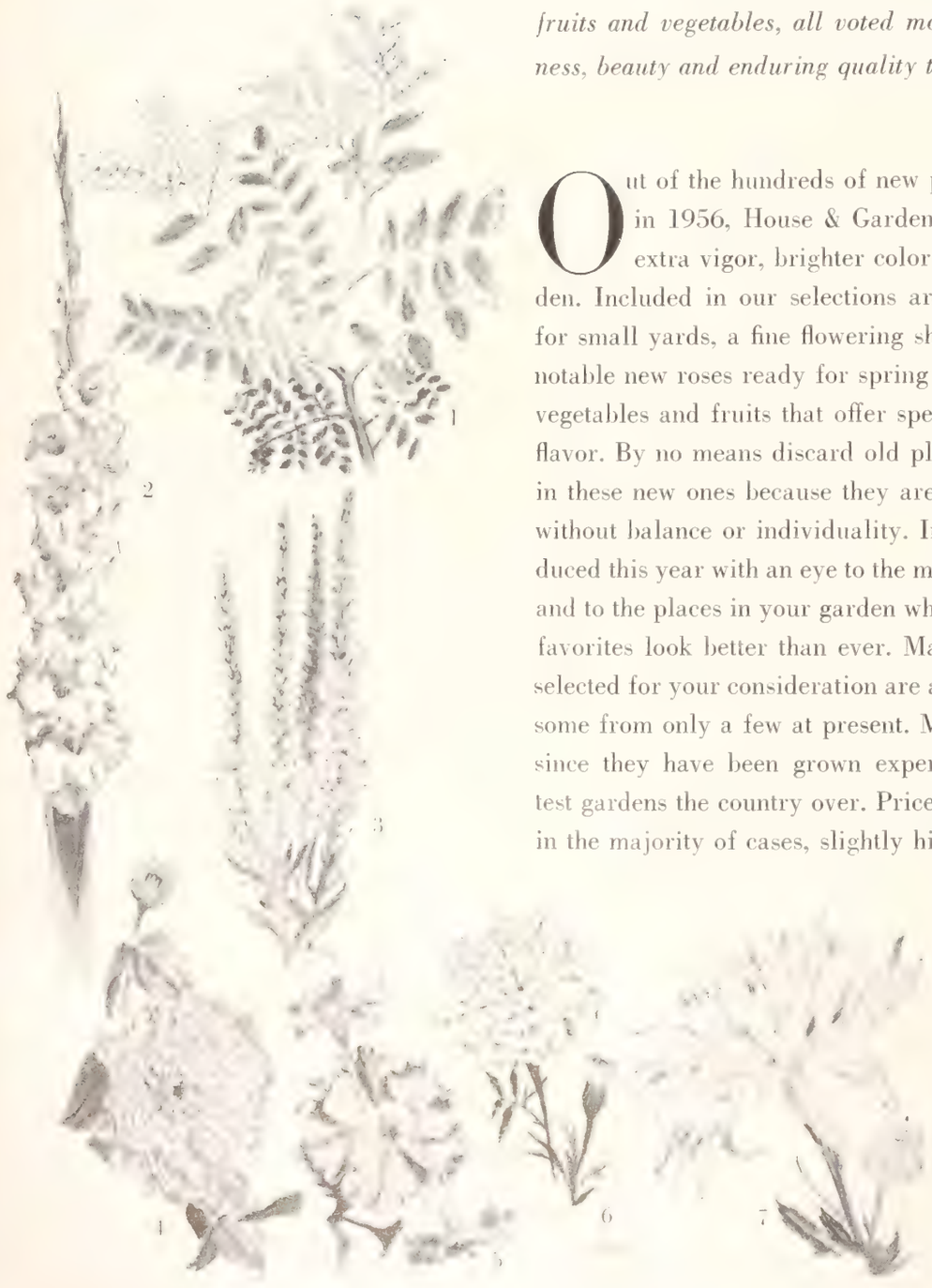
Sooner or later you will plant a real flower border. It may begin as a few seed packet annuals sown in a hastily dug bed some warm spring morning, and the reward will be a summer's bright color. Before many seasons have passed, the chances are your border will develop into a combination of annuals, biennials and perennials that will flower from earliest spring until after the late frosts of autumn. No matter how well chosen your trees and shrubs are, how smooth and green your grass, how inviting your terrace, it is the flowers that will make your garden complete. This means more than the blossoms on your April forsythia, your May dogwood, your June mountain-laurel. It suggests the kind of flower parade that can be produced only by a continuously changing pattern of harmonious flower colors and forms. Where you place your flower border, its size and shape and complexity are less important than the basic plants on which its seasonal effectiveness depends. To have abundant and varied midsummer bloom like that pictured on the opposite page, you will need a backbone of such hardy perennials as iris, phlox, delphinium and monkshood. You may wish a few peonies for long lasting accent. You will surely want to include asters or chrysanthemums for color as the season draws toward its close. There should be a few of the hardy and trouble-free lilies, the regal and centifolium strains perhaps, following a permanent planting of daffodils that flower and fade before summer. You will need reliable "filler" plants like baby's-breath for the blending effect of starry flowers, artemisia for silvery foliage all season long. You will fill the foreground and the valleys between dramatic flower peaks with gay pansies and sweet-william, zinnias, alyssum, pink and rose petunias, and soft yellow anthemis. For all these you will need to provide a deeply dug, loamy soil and a place on the sunny side of the yard. Some hardy perennials like peonies and daylilies you may plant and leave alone for 5 or 10 years. Your phlox, iris, asters will need dividing and replanting every two or three seasons. The seed packet flowers like petunias and pansies you will plant anew each year. Your flower border, unlike your tree and shrub plantings, will never be the same two years in a row; but if you choose your plants wisely in the beginning and grow them with an affectionate hand, the garden's beauty and your own satisfaction will be constant.

Opposite:

A well planned border has a back and a front and a middle, and to its variety there is no end. The wall of a New England house is background for tall spikes of rosy hollyhocks, lavender and blue delphiniums, white and pink phlox, with lilies, larkspur and baby's-breath ranged before them. Perennial anthemis Moonlight, a long-flowering color blender, stands between the mid-border plants and the low foreground flowers that include, at this midsummer stage, pink and deep rose and white petunias, pansies and violas, mostly in blues and purples, alyssum and salmon sweet-william. Border starts to flower with bulbs as snow melts, stops with asters or chrysanthemums at frost time.

CURTAIN RAISERS FOR 1956: NEW PLANTS FOR UP-TO-DATE GARDENS

A dramatic new tree, a colorful shrub, a handful of roses, border flowers, fruits and vegetables, all voted most likely to succeed, will bring freshness, beauty and enduring quality to any home landscape or small garden



Out of the hundreds of new plants offered by seed and nurserymen in 1956, House & Garden recommends seventeen that will give extra vigor, brighter color and more pleasing texture to any garden. Included in our selections are an impressive new shade tree ideal for small yards, a fine flowering shrub just made available to gardeners, notable new roses ready for spring planting, a dozen annuals, perennials, vegetables and fruits that offer special rewards in beauty or home-grown flavor. By no means discard old plants just because they are old and put in these new ones because they are news, for that would create a garden without balance or individuality. Instead, study the many varieties introduced this year with an eye to the most promising and unusual among them and to the places in your garden where they will make the best of your old favorites look better than ever. Many of these 1956 plants that we have selected for your consideration are available from a wide range of sources, some from only a few at present. Most will be hardy from coast to coast, since they have been grown experimentally through several seasons in test gardens the country over. Prices, this first year, will be moderate but, in the majority of cases, slightly higher than for comparable older types.

A new lawn tree

Honey-locust "Sunburst" (1). New form of thornless and seedless type with fernlike foliage opening bright golden yellow, gradually turning light green, then deep green when mature. Hardy; eventually may reach 40-50 feet. (*Cole Bros. Nursery, introducers.*)

An early flowering shrub

Abeliophyllum distichum (12). Compact 3′ plant bears spikes of pink-white florets before foliage opens in spring. Especially suited to foreground of sunny shrub borders. (*Wayside Gardens.*)

Four garden roses

Circus (8). All-America Rose Selections award winner for 1956. Floribunda; buds start red, open white, yellow, pink, often changing back to red. (*Armstrong Nurseries.*)

Spartan (9). Floribunda; orange red buds opening to brilliant red flowers. Abundant flower clusters all summer and late into fall on vigorous bushes. (*Jackson & Perkins.*)

Love Song (11). Hybrid tea rose, with fragrant high-centered blossoms that are salmon pink on the inside, yellow outside and at the base of the petals. (*Conard-Pyle.*)

Golden Fleece (10). Welcome addition to small group of yellow-flowered floribundas; graceful cup-shaped blossoms in abundant clusters. (*Jackson & Perkins.*)

Flowers from seed

Petunia Fire Dance (5). All-America Seed Selection medal winner, has 4-inch ruffled scarlet blossoms with yellow centers. (*Pan-American Seeds.*)

Zinnia New Century (4). Flowers up to 6 inches across in clear tones of rose, buff, yellow, pink and red, and gold. (*Ferry-Morse.*)

Marigold Serenade (6). Dwarf plants with golden orange flowers; grow in 9-inch mounds; bloom from mid-summer to frost. (*Ferry-Morse.*)

Two gladiolus selections

Royal Stewart (not shown). First All-America choice: an exhibition type; clear red florets on unusually tall spikes. (*Originator, Ralph Pommert.*)

Apple Blossom (2). Also an exhibition type: its delicate creamy white flowers have rose pink at wavy edges of petals. (*Originator, Noweta Gardens.*)

Trio of perennials

Chrysanthemum Macaw (7). One of a strain of hardy garden varieties named for birds, it has 4½-inch, reddish orange flowers. (*Jackson & Perkins.*)

Dicentra Bountiful (13). An improved hybrid form of plumy *D. eximia*, with fuchsia pink flowers that appear on frosty green plants from May till fall. (*Wayside Gardens.*)

Veronica Baccarole (3). An English introduction with rosy pink flower spikes on compact 10-inch plants flowering from late June into August. (*Wayside Gardens.*)

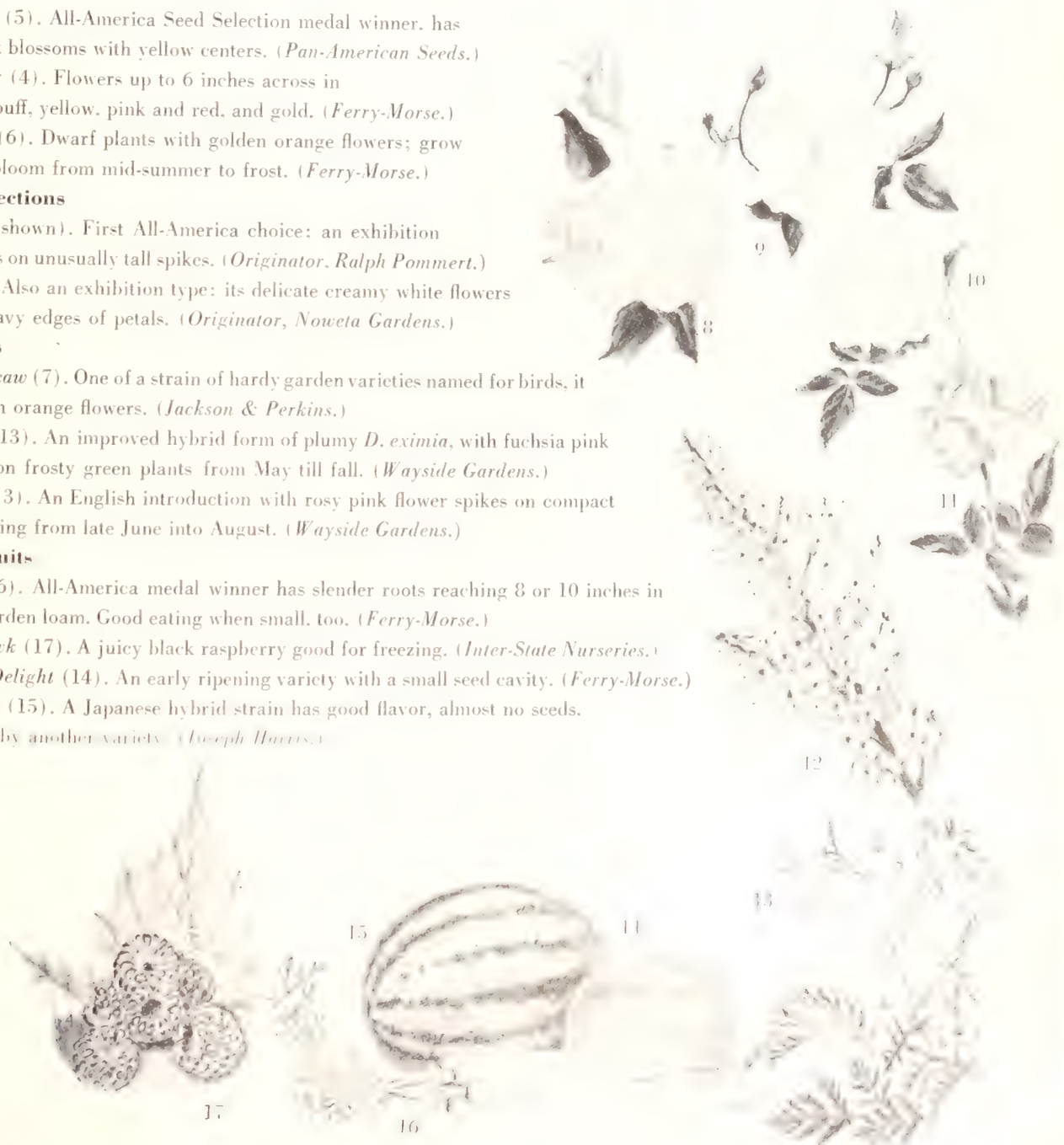
Vegetables and fruits

Carrot Gold Pak (16). All-America medal winner has slender roots reaching 8 or 10 inches in light, well-worked garden loam. Good eating when small, too. (*Ferry-Morse.*)

Raspberry Black Hawk (17). A juicy black raspberry good for freezing. (*Inter-State Nurseries.*)

Muskmelon Golden Delight (14). An early ripening variety with a small seed cavity. (*Ferry-Morse.*)

Seedless Watermelon (15). A Japanese hybrid strain has good flavor, almost no seeds. Requires pollination by another variety. (*Joseph Harris.*)



Older houses can often turn out to be the best "new" houses when skillful remodeling improves both looks and living. The next 16 pages illustrate various ways, large and small, to make an old house act new

1 *REMODELING BY ADDITION*

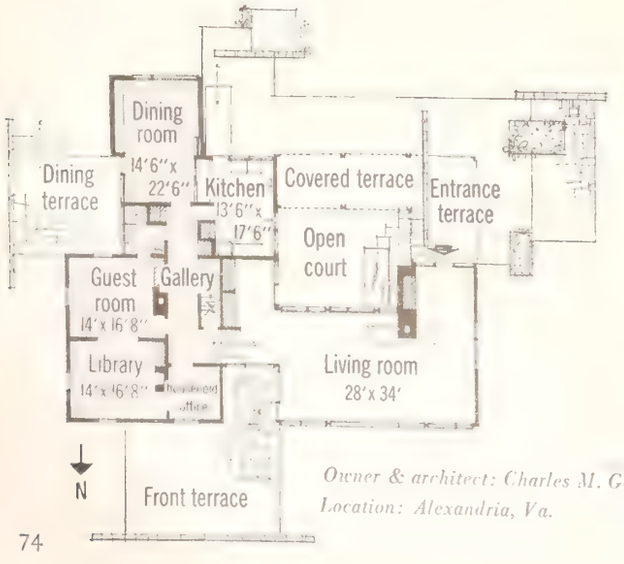
A glass wing doubles the life of an old house

Many an old house has one big advantage that makes the cost of remodeling worthwhile—a good location. This home near Alexandria, Va., originally a clapboard farmhouse, has lots of land, magnificent trees and is well apart from the main road and neighbors. In modernization the existing house was retained, but a new glass wing was added to gain an 873 square foot living room with view on three sides and access to terraces and a rear courtyard. A new kitchen was planned around an island cooking unit. Plywood facing on the exterior of the house blends it with the architectural pattern of the new window-walled wing. Most rooms in the house were not changed. Their seclusion is a contrast to the openness of the glass living room.





BEFORE *AFTER*



Owner & architect: Charles M. Goodman
Location: Alexandria, Va.

Walls of old house were covered with grooved plywood siding stained black, framed by white cornices and cornerboards to match the symmetry of modern wing. On the first floor new windows and sliding sunshade panels were installed; upstairs, louver panels give privacy.

New living room nearly doubles first floor area of the original house, shown in shaded portion of plan at left. New entrance door to the house is an ell in the rear of the living room. It is approached by a stone-walled driveway leading to a flagstone terrace and roofed entry (see picture opposite). Glass-walled gallery leads from the living room to the hall and stairway in the old house. A pass-through joins new kitchen to dining room (originally kitchen, utility room).

LAUTMAN



Living room in new wing has view of garden (left) and court (right) through the glass walls. Steps lead to original house.

Dining room in old house is lightened by new window wall.



Outdoor terrace is linked to living room by door at right.



Window walls open up vistas in an old house

The relation of the window-walled wing to the existing house is an example of the owner's philosophy of combining the good points of new and old. The modern living room enjoys light, space, a view, and quick access to the outdoors; the old rooms provide a necessary atmosphere of seclusion and shelter. Little remodeling was done inside the original house. A stairway was relocated, the front door blocked up and the entrance hall and study turned into a household office and smaller hall with closets. The original kitchen and utility rooms became one large dining room with a new glass wall. The second floor was unaltered except for new bathrooms. The furniture throughout the house is a mixture of early American and contemporary. Natural materials are used with great care and superb workmanship and yet are completely in keeping with the rustic character of the site. The living room floor is flagstone, the ceiling redwood and the fireplace fieldstone.



Gallery leads from old house to new living room, overlooks front terrace and lawn.

LAUTMAN



Rear court off living room can be floodlit at night.



Living room is spacious and practical for parties, family activities.

From remodeling: a modern kitchen. well planned storage

Two advantages gained in the modernization and new wing were an adroitly planned kitchen and better storage space. Storage closets were built around the relocated stairway hall and in the gallery connecting the living room and hall. The new kitchen, next to the dining room (formerly kitchen and dining room were separated by a utility room), has a pass-through counter for convenient serving and is skilfully organized. An island cooking counter can be reached with equal ease from either of four areas—clean-up, preparation, storage and serving. The kitchen was paneled in the same redwood as the living room. As the cabinets were gray, the range stainless steel, the countertops black Formica, redwood gave a necessary note of color while keeping the country character of the old house. Redwood was also used for the stairway storage units.



Pass-through counter with three sliding panels links dining room to kitchen. Relocated stairway is near gallery to new wing.



LAUTMAN

New kitchen has step-saving plan for cooking and work centers, breakfast bar.



Remodeled dining room has uncluttered look.

The dining room in the old part of the house, joined to the new kitchen by a pass-through, illustrates the owner's blending of today's architecture with yesterday's. To create visual harmony when the pass-through doors are open, the same redwood used on the kitchen walls and ceilings is continued on the pass-through and walls of the dining room. The stair wall (opposite) is paneled in squares that follow the modern, architectural lines of the kitchen and the open court beyond. Danish dining furniture and a modern window wall also help to relate the dining room to the new wing. This attention to detail was important: it provided the harmonious bond between the remodeled old house and its new wing.

2 *REMODELING BY FACELIFTING*

A thirty-year-old garage makes good in a new role



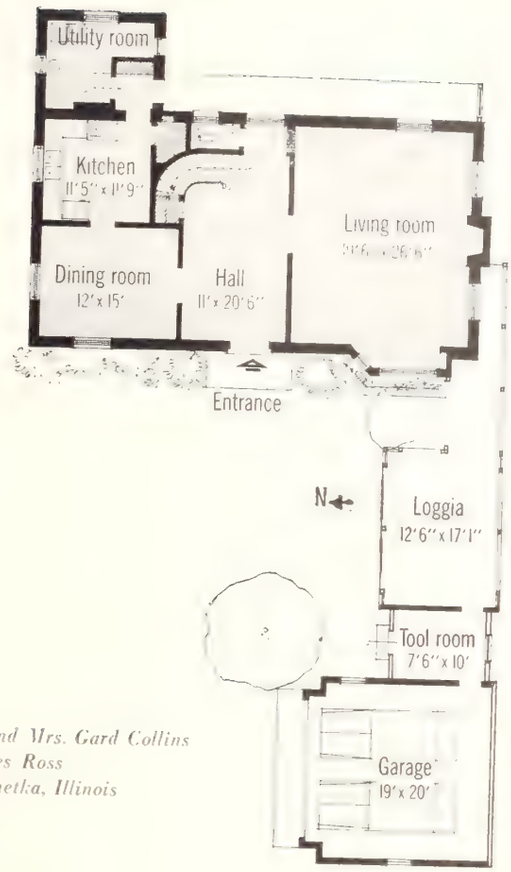
BEFORE: Two-story garage had remodeling assets.

Remodeling an old building can be either rewarding and economical or (as Mr. Blandings discovered) frustrating and expensive. To be a good remodeling investment, the house should be structurally sound and require a minimum of costly changes. This was the case with this thirty-year-old garage which stood in an attractive wooded section of Winnetka, Illinois. It was solidly built in the traditional French style and already had utilities installed for a chauffeur's living quarters. The architecture of the building was improved by blocking up a small window and by replacing one wide garage door with a smaller front door and another with a bay window. Two chimneys were added for the heating system and fireplaces in the living room and master bedroom. Indoors, a winding stairway replaced the old straight stairs. One partition divided the garage area into a living room and hall, another created a dining room and kitchen. A first floor lavatory was relocated behind the stairway. Upstairs, one partition and a new bath and dressing room made a master suite over the living room. Two other bedrooms were left untouched. These remodeling alterations turned an old garage into a charming traditional house, a perfect setting for the owners' antiques.



AFTER: The garage is now a charming traditional house with porch and new garage built in same style.

NOWELL WARD



Owners: Mr. and Mrs. Gard Collins
Architect: Ames Ross
Location: Winnetka, Illinois

Plan of remodeled house shows how alterations converted a 30-year-old garage to suit present day living. This compact house has 1,185 square feet of living space on first floor, 1,070 square feet on second. New porch and garage form ell.



In dining room curtains are recessed to show off old woodwork.

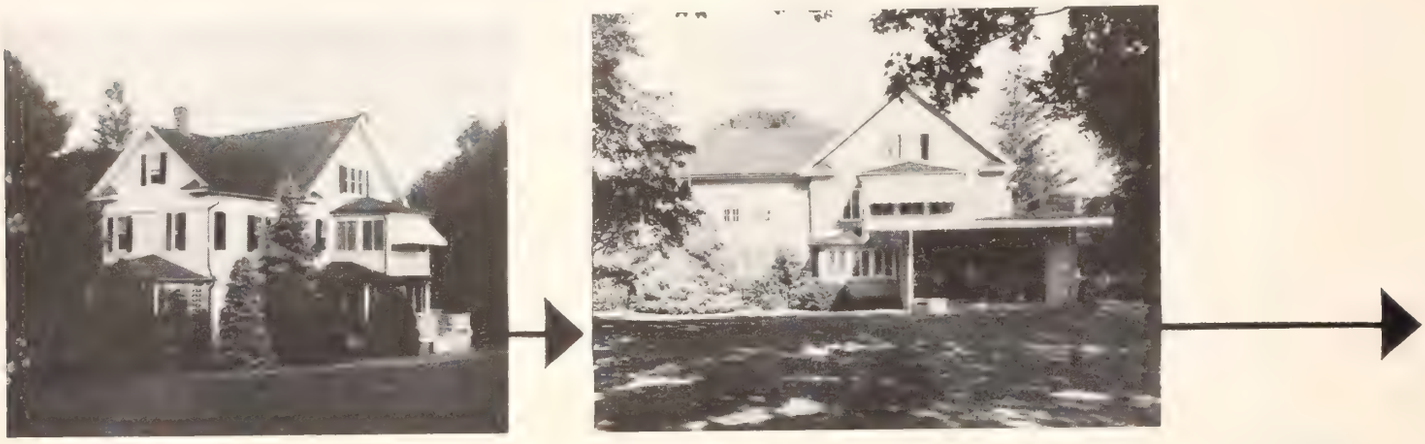


Marble mantel was added to living room.



In living room radiator is concealed by louvers under bookshelves.

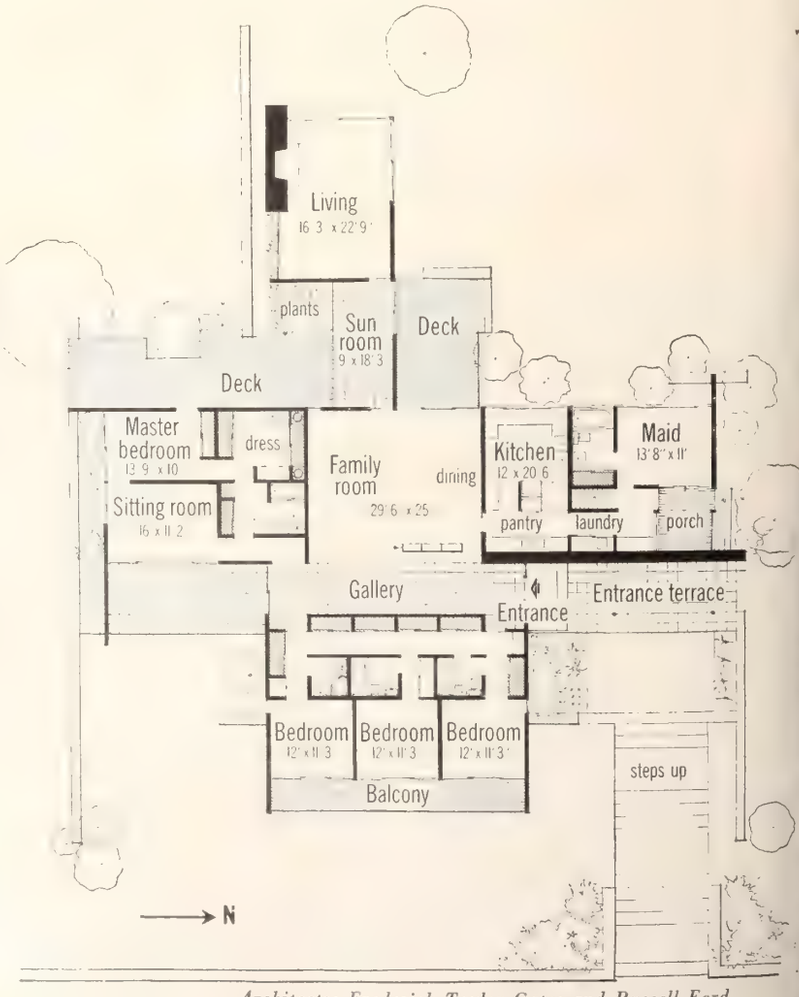
3 *REMODELING IN TWO STAGES*



BEFORE: house was big and uncomfortable. *LATER:* a glass-walled living room was added. *NOW:*

A completely modern house rests on a 1903 foundation

This conversion from a fifty-year-old white elephant to a modern home points up the temptations of remodeling: once started, it may be hard to stop. But it also shows that tearing down and building anew, using old foundations and flooring is justified: in this case because of the fine property in the rolling Connecticut countryside, the exceptional landscaping, a neighborhood of good friends, and the lower maintenance costs and easier upkeep of a new house. The story begins with an uncomfortable, nondescript house. As an experiment, the owners added a modern living room wing, linked to the old house by a corridor that doubles as a sun room. This first step was a prophetic one. The owners so enjoyed their modern living room (glass walls on three sides, a great fieldstone fireplace, a fine feeling of light and air and uncluttered space) that they soon decided to tear down the old house and build a one-story house with the modern wing as its nucleus. Result: a handsome new home on a familiar and long cherished site.



Architects: Frederick Taylor Gates and Russell Ford

Floor plan shows good arrangement of 3,500 square feet of space on one floor divided into living, sleeping, service areas. Terraces and decks add 1,400 square feet of outdoor living space.



Completely modern house: Above, rear of house with new living room wing; below, front of house with entrance at right.





On the outside, existing shrubbery and arching trees blend new house with site.

KERTESZ



Living room and new wings each open outdoors



Entrance gallery has bluestone floor, grass cloth wall, skylights.

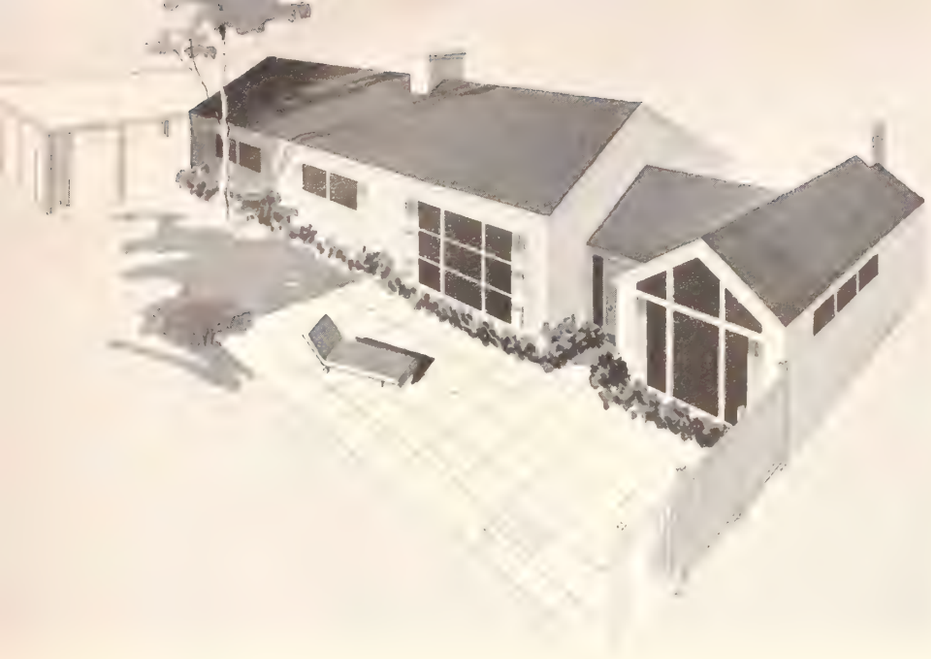
On the inside, big windows enlarge the room, enhance traditional decoration.

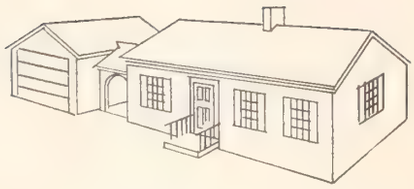


In addition to connecting the glass-walled living room to the new house, the sun room, plant bed and wooden deck shown below serve to join the house and its grounds. The building now has the general shape of a Greek cross. The living room wing, built in 1952, is one arm. The master suite, the three-bedroom wing and the kitchen wing, completed in 1954, are the other three. Each has privacy and its own outdoor living area; a combination family room and dining room is at the center. The wings have separate heating controls; it is possible to close off any wing of the house in winter. Storage space throughout is well located and designed for efficiency. All parts of the house are bright and cheerful and allow maximum visual enjoyment of the grounds with their fine shrubbery and old trees. These qualities were missing in the huge but uncomfortable interior of the original dark and damp house. The English and American antiques that furnished the earlier house are equally at home in their new setting. The light, spacious rooms of the new house frame them perfectly and they are seen to better advantage than ever before.



Sun room. right, plant bed and wood deck are a bridge between indoors and outdoors, also connect several parts of the house





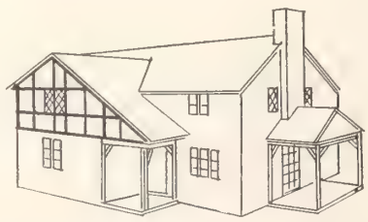
Small Cape Cod house gains an extra room without adding a square inch to the existing floor plan. The garage and breezeway are turned into a family room or bedroom and bath, a less costly way of gaining space than by building a new wing. At the back of the house a roof-high glass wall opens up the former garage and a large picture window replaces an inadequate one in the living room. New open carport is of simple construction.

NEW LIFE FOR OLDER HOUSES

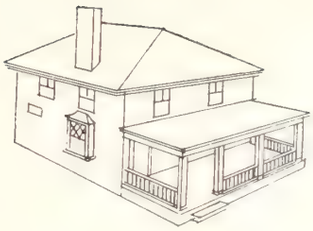
Basic alterations give these houses character and convenience

All our older suburbs have houses similar to those shown here. Many of them offer good remodeling possibilities. Today, when space is the greatest luxury in home building, they frequently have rooms of good size. They may also have good ceiling heights, good storage, an ample plot of well landscaped ground, space for family living and entertaining that would be costly to duplicate at present building prices. Others, not so spacious, can be expanded. They are usually structurally sound; they stand in well established neighborhoods within easy distance of schools, churches, shopping districts. With ingenuity and imagination both their looks and livability can be improved. Our illustrations show five case histories of typical, middle-of-the-road suburban houses and how they can be changed for the better without all-out rebuilding.



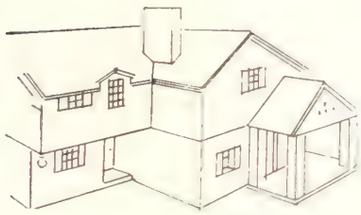


English Tudor-style houses of the 1920's can be shorn of their false timber work and small porches. The toboggan-like roof on the house above can be cropped and a livable porch built on two sides. Front wall of the porch has frosted glass, sides are clear glass, rear is screened in summer. The new porch also shelters the front door and new glass panels light the hall. Easy-to-clean windows replace tiny casements, stucco covers timbers.

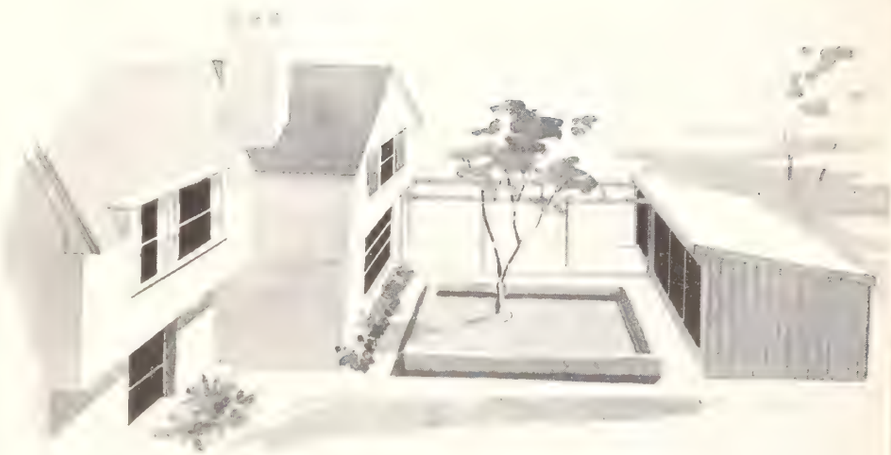


Two-story frame house has undistinguished aspect but sizable rooms. Clipping off the clumsy porch lets light and air into living room through new floor-to-ceiling windows. A high, louvered fence screens windows and new terrace from the street. Eyebrow roof over windows shields them from summer sun. The roof (of translucent plastic) is carried around side of house to cover a large new porch. Note new window for plants.





Colonial inspired house with mismated wings, porches and windows is improved by some pruning. Tiny porch is removed and living room windows relocated and enlarged. New second story windows are added and paired to replace poorly matched ones. An outdoor room, roofed, glazed and screened, is built facing the living room and connected to it with a covered arcade. Between it and living room is space for small garden area.



WILLIAM J. HENNESSEY

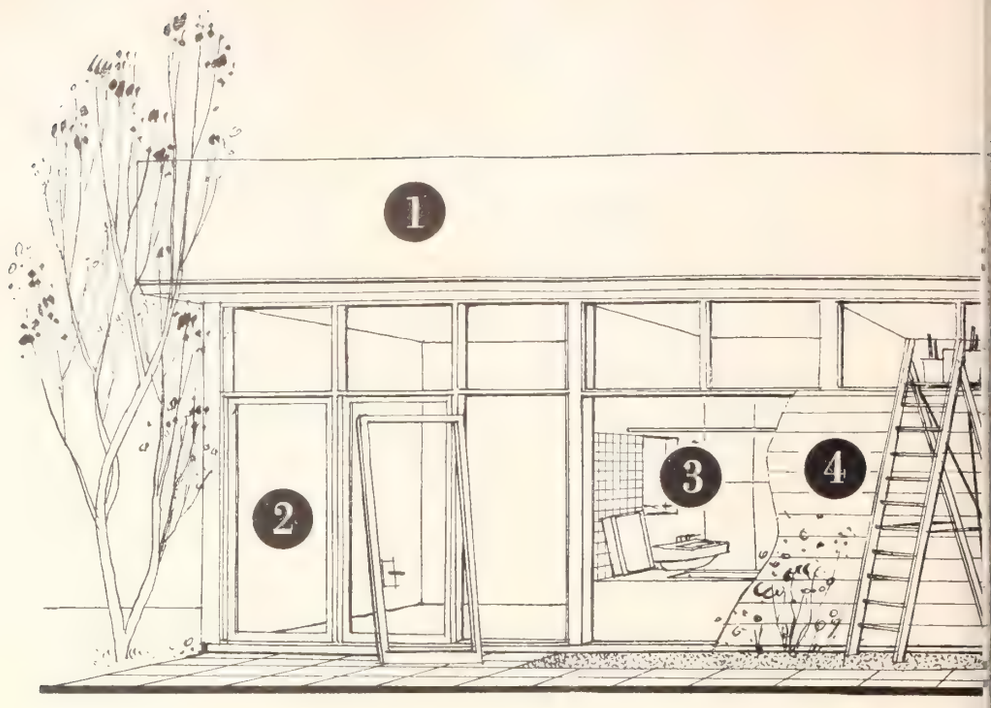


Georgian-type house has awkward front and side porches with heavy-handed wood columns and trim. Rectangular lines of house are cleaner with front and side porch removed. The sun porch is enclosed to provide a more useful family room. New dining terrace on left side of house is reached through new sliding window wall. Low brick walls provide raised beds for evergreens and annuals. New cantilevered hood over front door.



BUILDING

First in House & Garden's 1956 Building Series



IMPROVE YOUR HOUSE BY MODERNIZATION

If full scale remodeling of your house is costly and complicated, modernize it. You can add many improvements for better living without altering the basic house structure. The installation of a new heating or air conditioning system, the addition of new kitchen and bathroom equipment, the enlargement of space by adding windows and subtracting partitions, the replacement of materials at wear points of the house give new life and livability. The check list on these two pages suggests major improvements that help an older house act new.

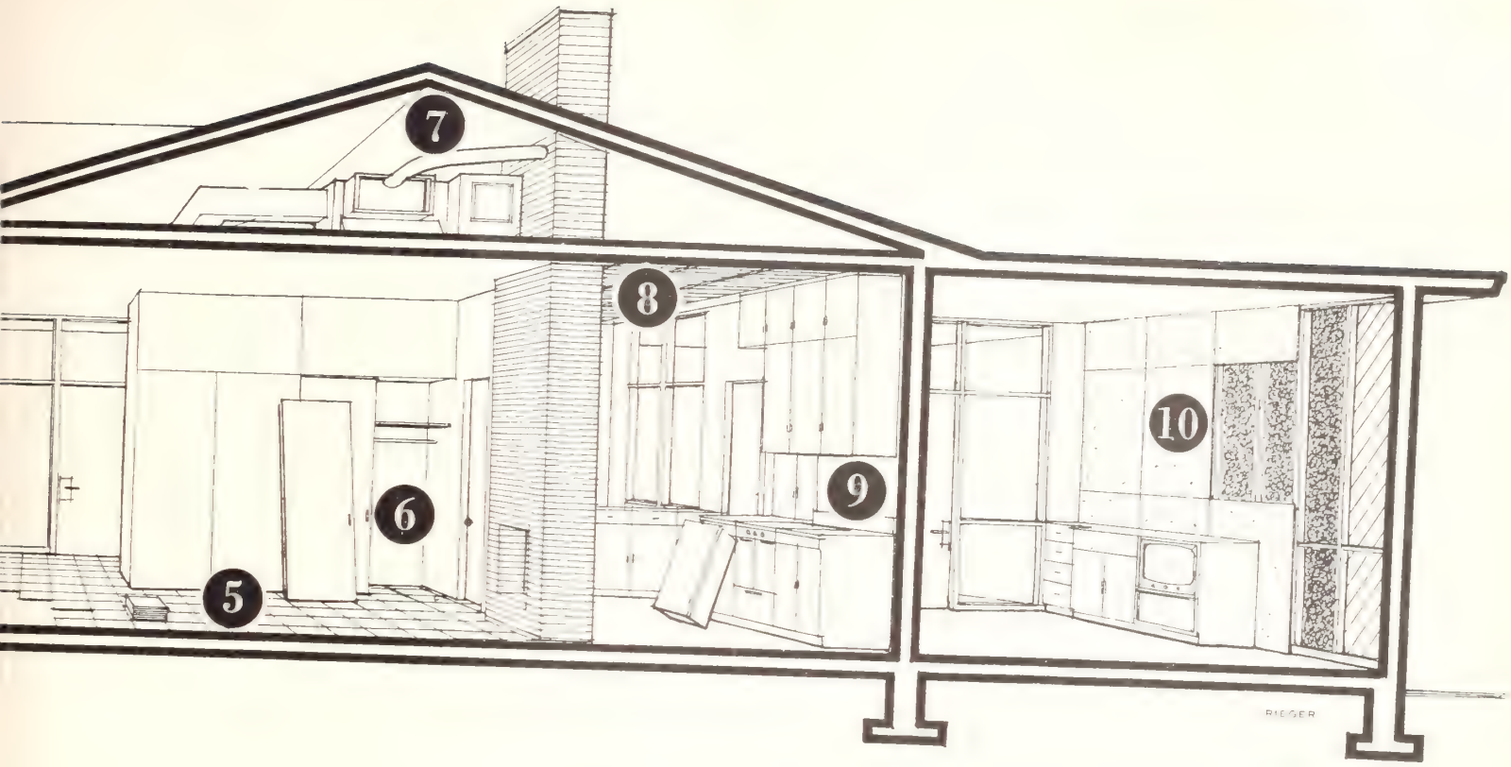
This year will see more activity in home modernization than ever before. On January 16 Albert M. Cole, Housing and Home Finance Administrator, will proclaim this as Home Improvement Year, "56—the year to *fix*", and action is brewing in building and banking circles to simplify the ways and means of modernizing a house and financing the cost. If your home lacks the convenience and comfort that 1956 equipment and materials can provide, these are practical remedies.

1. Repair or replace roof. Loose shingles, broken tiles, attic or ceiling leaks spell trouble. (Most roofs last only 15 years without replacement or repair.) For a new roof you can choose from many materials (asbestos, asphalt, wood shingles, clay tile or slate) in textured finishes and light or dark colors. Heat-reflecting roofs (built-up roofing topped with gravel chips) deflect sun heat as do light color shingles and tiles. A new glass fiber roofing has a plastic coating; a sandwich-like roof board combines ceiling finish, insulation and sheathing in one building material.

2. Add new windows and outdoor terraces. Greater use of glass for light, air, view and spaciousness indoors has caused the biggest change in houses in our time. Today there are sliding glass windows in aluminum, steel and wood frames to open up the whole side of a room; fixed window walls of insulating glass; casement, double-hung, clerestory, jalousie, sliding and awning type windows for ventilation. Many are manufactured with weatherstripping, storm sash, screens. Some even close automatically when it rains. Rule in remodeling: When you add a picture window be sure it *has* a view.

3. New baths and plumbing. Two or more bathrooms to a house are today's minimum; so new plumbing is high on the modernization list. But baths have changed in character as well as number. They have abandoned the look of a laboratory and now include countertop lavatories, color-styled fixtures, improved day and night lighting, ample storage at point of use, new, hard-wearing floor and wall materials in countless color choices, auxiliary heaters, built-in ventilation. They are also better planned—compartmented to do double duty, open to garden areas, large enough to be dressing rooms.

4. Apply paint, new walls, insulation. The easiest, most effective single step in remodeling is painting. It can minimize bad features, accent good ones by skillful use of color. Today's exterior paints will wear better, last



longer because of improved formulae. New siding, factory made, is excellent for covering old walls and giving them a fresh look; some simulate shingles, boards, or boards and battens. Plywood or hardboard is also used as siding or panels. When you modernize walls or roof, insulate them, too, for summer and winter comfort and to save money on fuel bills.

5. Replace worn flooring. To be both prepossessing and practical is the requirement of flooring materials. They must be comfortable and safe underfoot and hardy enough to stand up under exposure to dirt, dust and constant traffic. For remodeling, there is a large choice of materials, both decorative and durable. Wood, in blocks or strip flooring, suits the major rooms of the house; masonry such as brick, slate, flagstone makes hard-wearing hall surfaces. So do ceramic tiles and terrazzo which are also popular for baths and main rooms today. Rubber, vinyl, cork, asphalt tile and linoleum, available in an infinite selection of colors, are resilient and used all over the house.

6. Provide better storage. Older houses usually have much space for storage but it is seldom well organized. Built-in units, sized specifically to fit clothing, bath supplies, cleaning appliances, card tables, canned goods, magazines, etc., are far more useful if readily accessible than the dark recesses of old-fashioned hall closets, attics or basements. In remodeling an older house, storage units can often be built as room dividers, as closets flanking bedroom windows or filling space under a stair or a pitched roof, or as counter cabinets in bathrooms.

7. Insure winter warmth, summer cooling. We have better means of controlling indoor climate than we ever had before. New equipment provides heating that is clean, quiet, more evenly distributed, free from drafts and fitful operation. It can keep entire walls, windows and floors comfortable at low room temperatures. It is compact in size, automatic in operation. Cooling equipment is available in wide variety for older houses. It can be part of the heating installation or added to it and it also runs itself and adjusts indoor temperature to outside weather automatically.

8. Install new lighting and wiring. Even a house only ten years old probably falls short of present lighting and wiring standards. The goal today in building or modernization is more light and better light. This calls for over-all illumination of main rooms from wall coves, ceiling spots or valances over window walls. (In kitchens or bathrooms the whole ceiling is turned into a light panel.) It requires specific fixtures as well to throw direct light on desks, dining tables, reading chairs, kitchen counters, bath mirrors, sewing tables. And it demands adequate wiring to meet heavier loads for lighting and other equipment.

9. Modernize the kitchen. In home planning the kitchen has taken the center of the stage. New refrigerators and freezers are hung on the walls like cabinets; new cooking units are installed in center-of-the-room countertops; ovens are built into the wall at countertop height. New lighting, new sinks and other equipment give the kitchen remodeler the chance to redesign the room to new convenience and workability. The wall, floor and countertop materials available are easy to care for, offer myriad color choices, fit any decorative scheme.

10. Add or convert a room. Older houses do not always need more space but they usually need more livable space. A room near the kitchen for children's activities, family hobbies and interests, and for TV can be added on or might be created from a back porch. There are all sorts of wallboards, plywood panels and acoustical materials on the market with which the walls and ceiling might be finished attractively. They are simple to install yourself and need a minimum of upkeep since they are free from cracks. Many have been prefinished in the factory and will never need to be painted.

How to Live Beyond

The honeymoon is over. You've exchanged the third and final electric toaster, packed away the last Lazy Susan, penned off the 37th thank-you note, and life begins to settle into married routine. Not real routine. No major arguments yet, and there's still $350 left out of the $1,000 you got from your parents for the honeymoon. But things are shaking down a bit; a few problems are sticking their heads through the wondrous mists of marriage.

The immediate problem is that you need a new refrigerator. The one you've inherited is obviously not long for this world—you can hear it now out there in the kitchen, banging and wheezing and doing its best to give up its frigid ghost. And here, whether you realize it or not, comes a turning point in your married life.

Home comes the husband. A big kiss, and then into the kitchen to mix up a couple of martinis. Then the bellow of rage: "There's STILL no ice in this #?%&$ refrigerator!"

"I know," you say. "We really need a new one. There's a big sale downtown, and we can get a good one for $240."

So you discuss it over your warm martinis, and the decision goes against it. There's $350 in the bank, and it just doesn't seem wise to put more than half of it into a refrigerator. Of course, you *could* buy it on the installment plan, but both of you agree, "We're not going into debt unless there's an emergency."

Decision made, you are both quite proud of your refusal to indulge yourselves. If anybody told you that the decision was a foolish one, and that you should have bought the refrigerator on the installment plan, you'd laugh. You've seen enough cartoons about the bill collectors, the big vans coming to haul away the furniture, to fall into that pit. No, installment plans are just an ambush for the improvident. What was that old saw? "Always a lender, never a borrower be. The borrower is trapped in his ill-got splendor, the lender's soul is free."

But the fact is that you were wrong. That saw is a very old one, and it doesn't make sense today. For the American economy, from people like U.S. Steel at the top to people like you at the base, depends on somebody's borrowing money from somebody else. A corporation borrows money to build a new factory; a state borrows to pay for its highways; your father borrowed to pay for his house. Everybody does it.

The reason they do it is quite simple. Whether it is an expanding business or an expanding family there is probably a gap between its current needs and its current income. Borrowing bridges that gap.

But for the average family borrowing serves another important function. It serves as enforced saving. This is particularly true in the early years of marriage, the so-called age of acquisition. This is the time when you are buying your first house, furnishing it from somewhere close to scratch, getting a car, having babies, and so forth *ad infinitum*. But it also happens to be the time when your income is at its earliest and lowest stage.

It is, in other words, the time when the gap is widest—your needs are greatest when your means are least.

Thus you are faced, as in the case of the refrigerator, with a decision. You can put your money away into a savings bank, watching it pile up slowly until it reaches the point perhaps a couple of years off when you can pay cash for a new one. Or you can buy the refrigerator on the installment plan now and own it for the two years that you are paying off—or saving up—for it. If you put the money in the savings bank, you'd have been earning interest, say 7 dollars over the two-year period. Using the installment plan, you'd be paying interest plus a service charge, say 15 dollars over the two years. So it has cost you only 22 dollars to have the refrigerator two years before you could have bought it for cash.

But that's just the cold statistical side of the picture. If you look at the psychology of forced installment saving versus voluntary savings-bank saving, you'll immediately see another major advantage to the former. For if your psyche is anywhere near average, your account in the savings bank, sitting there so sweetly available month in and month out, isn't surely going to add up to $247 at the end of two years.

After all, there are so many things you'll need: that electric blanket you saw at a big saving in the discount house, or a bottle of champagne "just this once" to celebrate the news that a baby is on the way, or that lovely little antique lamp—again, "just this once"—for your mother's birthday. ("After all, she's done so much for us.")

All very well and good, and a nice time was had by all. But where is the refrigerator?

And what is true of the refrigerator is true of all your major needs during this age of acquisition. What they all add up to, of course, is your standard of living. You want

Your Means

A primer on prosperity in our 1956 economy. By James Miller

your standard of living to be the best you can afford. But if by "afford" you mean what you can *pay cash* for, your standard is going to be a lot lower than if you mean what you can now afford to borrow for.

Maybe the purchase of a house provides the clearest example of how borrowing, properly planned, is actually saving. Nobody, but almost nobody, pays all cash for a house these days. You make a down payment—usually as little as possible—and the rest you borrow from the bank, insurance company or savings and loan association.

Most mortgages these days are payable over a period of 15 to 30 years, which sends the shivers down your spine. "What!" you say. "Me have that debt hanging over my head till I'm old and gray? Not on your life!"

But it doesn't work out that way at all. In the first place, don't forget that a large part of your monthly mortgage payments is actually savings. These payments to the bank consist of two parts: one part is interest on the loan, and the other goes to reduce the amount of money (principal) you owe.

Every principal payment you make is savings: the bank owns that much less of your house, and you own that much more. Say you have a $20,000 house with a 20-year $13,000 mortgage at 5 per cent. You started out with $7,000 of your own cash invested. But at the end of five years you owe the bank only $10,848 instead of the original $13,000, so now you have $9,152 of your own cash in the house. In effect, you've stashed away $2,152 in savings. (It could be more if the value of your property has risen in the five years, as property has consistently risen since World War II.)

And here is the most important point to remember about that mortgage. If you are average, you will keep it for only seven years. At the end of that time you'll either re-finance to improve your home with something like another bedroom for the new baby, or modernizing the kitchen, or you'll sell that house and move on to a better one. In either case what you will probably do is start up a new mortgage, borrowing back what you've already paid off on the original mortgage or even taking out a bigger one. And there you go again on a new 20-year payment cycle.

Some mortgages, called open-end, have this feature automatically built into them. That is, without giving up your original mortgage you can periodically borrow more money from the bank on it, to keep your kitchen modern, or replace the furnace, or improve the landscaping.

The point of all this is that you shouldn't—because hardly anybody does—regard a mortgage as a finite contract, which must come to an end at a given time. It is a way of getting money in order to buy a house which you couldn't otherwise afford. The payments on it are like rent or food money or any other basic living expenses—except that they are largely savings, too.

(On the other hand, there's certainly nothing sinful about paying off the mortgage and owning your house outright. It's still done, and it's a good feeling to know that you've got enough savings—your house—to get you money when you need it.)

So there is why borrowing, properly planned, is by no means the opposite of savings.

But what is meant by "properly planned?"

Unfortunately this is a field in which there are hardly any rigid rules or definitions. There are only two general rules that can be said to apply to almost all families. The first is that you should figure installment purchases as part of your regular budget. You don't create a special category in the budget labeled "installment buying."

For instance, most families have seven basic components of their regular budget: taxes, food, shelter, clothing, operating expenses, development and recreation, and savings for emergencies. Suppose you buy a freezer, figuring that it will save you money on your food purchases; then the payments should come out of your food budget, and you may find it is not costing you anything extra. Similarly, car payments should be charged to operating expenses, furniture to shelter, and so forth.

The second generally applicable rule is that you are probably a much better credit risk than you think. In fact, believe it or not, the average American family has been called the world's best credit risk. That accolade comes from Arthur O. Dietz, president of the CIT Financial Corporation, one of the country's largest financing institutions. Dietz's firm lends billions annually, and he says that only one out of 100 borrowers from CIT is delinquent at any one time. The payment record was excellent even during the depths of the Depression, when banks and industrial empires were toppling right and left.

But beyond those two points the generalizations become very general indeed. There are no two families whose tastes, resources, needs and prospects (*Continued on page 96*)

GARDENER'S MONTH

The sensible kind of January gardening is the kind you do because of the weather, not in spite of it

North and East

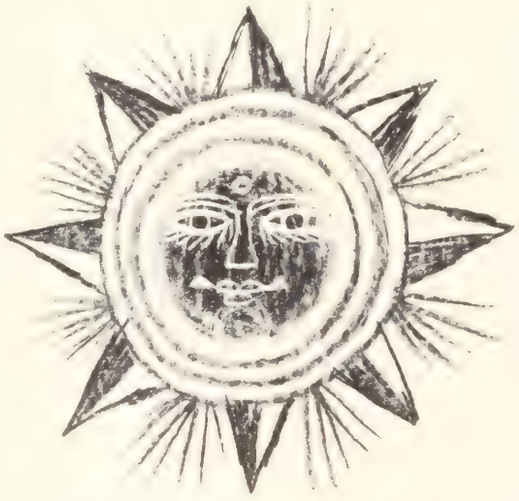
Plant hardy spring bulbs where the frost layer may be easily dug through. Never waste leftover tulips, daffodils, hyacinths, provided they are still plump and firm. Cover the soil with straw or leaves after planting. . . . Deciduous trees and shrubs that have been prepared at the nursery for transplanting may be moved without shock. The gardener is more likely than the plants to resent cold weather. . . . Once the ground freezes, it is a good idea to keep it frozen. Mulches of straw, dry leaves, salt marsh hay, excelsior around hardy plants help prevent temperature changes when thaws come. . . . Plants that cannot endure regular freezing may be protected only for a short time. Mulching cannot overcome prolonged cold. If you gamble on borderline plants, be prepared for occasional losses. . . . Guard fruit tree bark against rabbits and field mice with cylinders of ¼-inch mesh wire hardware cloth. The wire should extend well above expected snow line. One hungry rabbit can doom a husky fruit tree at a single meal. . . . Greenhouse gardeners notice the effect of the lengthening days just after the turn of the year. Water the plants more liberally on sunny mornings, the walks and benches also, to maintain humidity in the air around the plants. . . . Don't take it to heart if holiday gift plants languish and die on your window sill. Most of them were forced to reach peak condition in a florist's greenhouse and cannot readily adjust to average home conditions. Azaleas, poinsettias, cyclamen are especially vulnerable.

North Central

Wind, sun and lack of snow cause more damage to evergreens than low temperatures. Boughs of abandoned Christmas trees thrust among valuable shrubs lessen sun and wind burn. Burlap or board screens, erected toward the sun, wind or both will save many a good plant in open country. . . . Where winds blow leafy mulches, excelsior held down by chicken wire and an occasional brick will stay in place.

Mid South

Bulb beds will be better if you mulch them long enough to prevent late frost damage to tender foliage. . . . Water evergreens right through the winter. Unlike deciduous trees and shrubs, they lose moisture through their leaves in cold weather and often lack enough natural ground water to compensate. . . . First flowers of the year are the branches of forsythia, pussywillow, flowering quince, winter jasmine you will cut to bloom indoors. . . . Start seeds indoors, not more than six weeks before the young plants will be safe in the open garden. Fast and slow growers will vary this interval by two weeks either way. . . . Glossy abelia, buddleia and crape-myrtle make good flowering hedges unless you insist on clipped and sheared effects.



Far South

Plant sweet pears in deep, rich loam so roots will grow quickly, find favorable conditions of food and moisture where the soil remains cool longest. . . . Along the Gulf, start to plant gladiolus, callas, caladiums in the open garden, as well as seeds of all the common garden annuals. Petunias, snapdragons, stock, sweet-william especially require early planting.

Southwest

Into flower beds where the soil is too sandy or too clayey dig all the compost, rotted leaves, hay, manure or sawdust you can get whenever the weather will permit. Organic matter in the soil helps overcome heat and drought later on.

Southern California

You can plant seeds of hardy annuals this month without risk of serious loss. Start tender varieties in flats so they may be protected if necessary. . . . Established roses should be pruned and sprayed. Plant new roses now, and spray them with a fungicide soon after planting. . . . The sooner transplanting can be finished the better. This holds good for everything from perennial clumps and divisions to shrubs and trees. . . . All trees and shrubs affected by scale insects, especially fruits, should be sprayed when the temperature remains above 40°. January is about the only month when susceptible plants are fully dormant.

San Francisco

To be abreast of the season you will start planting roses now. This is a good time, too, to spray old plants for scale insects and overwintering diseases; but it is still too early to prune. . . . Gladiolus, calla, tigridia, montbretia, amaryllis, caladium, canna may all be planted now. . . . Fuchsias should be started into growth in the Bay area. Prune old plants about mid-month using the prunings to make cuttings for new plants. . . . Tuber-rooted begonias may be started now in flats of moist peatmoss. There are no finer tubers to be obtained than those raised by California nurserymen.

Pacific Northwest

When fertilizing primroses, apply a complete plant food unless you wish to correct a specific soil deficiency. Compost and leafmold always help. . . . Time to check stored bulbs to make sure they are still firm and healthy. If they have started premature growth, plant as soon as the ground is frost free. . . . In the areas where rains are heavy and frequent, begin to remove mulches from alpine and rock plants to avoid waterlogging of plant crowns. . . . Many gardeners along the coast will find it worth the gamble to start hardy annual seeds now. But inland—stay by the fire a few more weeks.



H&G BOOKSHELF

GIBBSVILLE REVISITED

Sin still prospers in John O'Hara's literary preserve

The façade of Ten North Frederick in John O'Hara's Gibbsville, Pennsylvania, maintained through the years its look of austere respectability. But it is Mr. O'Hara's philosophy that things seldom are what they seem, and so it was in the Chapin Family, who lived at No. 10. Behind the façade was hatred. The good manners and the easy assurance of established wealth concealed frustrations, cruelties and adulteries, but they were not proof against the emptiness that is the lot of most men in Mr. O'Hara's books.

In *Ten North Frederick* (Random House. $3.95), his first major novel in six years, Mr. O'Hara undertakes a stern task: He stands at the grave of Joseph B. Chapin, looks back over his whole life and seeks to reconstruct a living Joe entirely from the record. There is not a subjective sentence in the 408 pages. We read only what Joe Chapin said and did in the presence of others, what others said and did in the presence of Joe Chapin and those close enough to Joe to affect his life. On a story teller less skilled than Mr. O'Hara such reportorial discipline would be an unbearable constraint, but Mr. O'Hara brings it off.

Gibbsville, except for Mike Slattery, the politician, and Lloyd Williams, the ladies' man, knew nothing very exciting about Joe Chapin, or his family. As the son of Ben and Charlotte Chapin, he was born to money. He made influential acquaintances at Yale. It was a little unusual that Joe, the town catch, should marry a plain girl, but then Edith Stokes had social position. They had two children. Joe worked hard and became the town's most prosperous lawyer. For a time he exhibited mild political ambitions. When Joe died, important people came from all over the country for the funeral. His widow Edith withstood the blow with the iron reserve and dignity expected of her.

But Gibbsville did not know its Chapins. It did not know that Charlotte hated Ben Chapin, or that Ben was a patron of Philadelphia brothels. It did not know that their son Joe married Edith because he was afraid of attractive girls, or that Edith had dallied with perversion in her schooldays. Only Slattery and the family servants knew that Joe and Edith ruined their daughter's life by forcing a marriage annulment and an abortion on her. Only Lloyd Williams knew about Edith's night in Philadelphia.

A friend remarked at Joe's funeral that Joe could have had a secret life without anyone's knowing it. He had. He wanted to be President of the United States, and he had a love affair with a girl half his age. Gibbsville knew Joe drank; only his children knew that Edith let him drink himself to death. Tough and uncompromising as ever, Mr. O'Hara rattles the skeletons with his old conviction that men and women are born to sin and that their sinning, more often than not, is ugly. As in his other novels, he fits his language to his conviction, but Joe's love affair is an encouraging sign that his preoccupation with anatomy may be relaxing. Mr. O'Hara, in short, has given himself, if only briefly, to Romance. And while his first brush with the tender emotion is not wholly convincing, it is evidence of the first change, perhaps even growth, in a talent whose hard technical proficiency had become almost monotonous.

Mr. O'Hara's characters, whether pillars of Gibbsville society or tarnished decorations of Manhattan night clubs, live in a rotten world. They cheat; they lie; they commit adultery; they either flaunt their wickedness or cloak it in hypocrisy. It is a real enough world within its limits, but too restricting to allow a writer of Mr. O'Hara's power his full scope. The romantic episode in *Ten North Frederick* permits us to guess that Mr. O'Hara may have found a chink in the wall of his own building, and to hope that he someday will break through.

HHD

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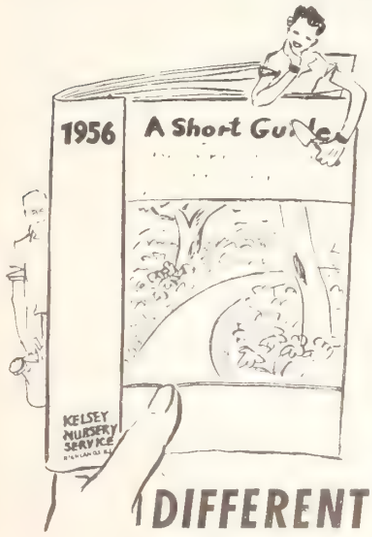
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VEGETABLES

continued from page 67

it down with the flat side of your hoe. To guard against corn borers, start spraying with 1 tablespoon of wettable D.D.T. per 2 qts. of water when corn tassels first show in a whorl; repeat weekly on the silk of the ears until three weeks from maturity date.

LETTUCE: Make three plantings in all of the White Boston variety. For the first three rows buy locally 27 small lettuce plants. Sow seed directly in the ground for the other rows (1 pkt. for all). Since lettuce tends to run to seed quickly, make frequent plantings, starting about April 15. As plants grow, thin them out and use the small, leafy greens for salads.

PEAS: Sow World's Record (½ lb.) for the earliest crop, Victory Freezer (½ lb.) to follow, and Lincoln (allow 1 lb.) for your main crop. Dust the seeds first with Spergon.

To plant: dig a trench 7 inches wide by 3 inches deep. Rake in a handful of 5-10-5 plant food in each row. Place a 1 inch pipe or stout stake 6 feet long at each end of the trench. Hammer it down to stand 4 feet high. The pipes are to support chicken wire on which to train and tie the pea vines. Next, water the trench and plant about 50 peas to each foot. Fill the trench with soil and tamp down firmly. Attach a section of chicken wire 48 inches high to the poles. When the vines are a foot high, secure them to the wire with string in long loops. Repeat the process for each foot of growth.

TOMATOES: Waltham Scarlet and Rutgers both are garden favorites. They should be grown on a supporting trellis at one end of the plot following early radishes. Set a 7½ ft. pipe, 1 inch in diameter, at each end of the row. Drive it 1½ ft. into the ground and string a wire along the top of the pipe. Now set three bamboo poles, about ¾ inch in diameter, into the ground at each tomato plant, and tie them to the wire. Next, dig 7 holes, 18 inches in diameter and 4 inches deep. Measure out ½ a pail of Bovung or Driconure, and ½ pail of bone meal; mix thoroughly. Put an inch of this mixture in each hole and mix with the soil. Set the tomato plant on top, refill the hole, water, and firm the soil around the plants. As they grow, allow only 3 stems to remain; pinch the others back as they develop at leaf joints. Tie the stems to the poles. To prevent blight or beetle attacks, dust with vegetable dust about June 15, July 1, and July 15.

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ORCHARD

continued from page 68

and pears, peaches, plums, blueberries, grapes and late apples will satisfy any family's wants.

The plan of the garden combines both fruit and flowers. In the middle of each round center bed in the plan is a tree rose, with easy-to-grow annuals beneath. The pair of diamond-shape beds nearest the center holds a dozen fine rose bushes and a variety of herb plants. The triangular beds are bordered by 15-inch high cordons of espalier apples and pears. The two arms form an exact 90-degree angle. From each of the 8 dwarf trees (one to every triangle) comes a harvest of 25-30 lbs. of fruit. Behind every tree there is room for two tomato plants which are tied to small poles. Vegetables or flowers may be planted under the trees.

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The espalier fence may be built of three 2 x 3 inch wooden posts, eight feet high. Hammer them 2 feet into the ground to make the trellis 6 feet high. Then nail a length of 1 x 2 inch hardwood along the top. Stretch three strands of wire parallel to the 1 x 2 inch strip, similar to the grape arbor's. The espalier fruit trees are fastened to the trellis, and the upper branches are kept pruned back when they reach the top of the trellis. The entire cost of this 60 x 40 foot garden, including fruit trees, roses, herbs, grapes, berries, and structural materials is from $300 to $450. If the garden work is shared by the whole family, it should not exceed 6 to 8 hours a week. In a modified plan the enjoyment is equal, the labor far less time consuming. The opportunity to become a connoisseur of choice fruit varieties not available at your market leads to an engrossing hobby and the satisfaction of knowing, amid the developing, ripening fruits and fragrant flowers, that all this abundance has been brought to fulfillment through your efforts.

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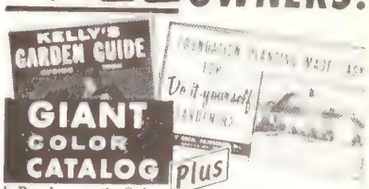
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LIVE BEYOND YOUR MEANS

continued from page 91

are identical. To one family ballet lessons may be a real need, to another a foolishness. One husband may be a Young Man On the Way Up, who can expect to double his salary over the next five years. Another may be depending on the annual five-per-cent raise at Christmas time. If the station is a 20-minute drive from your house and your husband has to leave at 6:30 every morning for the commuter train, two cars may be a necessity. But if you're just a five-minute walk from the station, one car is plenty.

All these factors, and an infinite variety of others, make any strict rule of thumb about borrowing impossible. But if you find comfort in numbers, here are some rules-of-average:

The average family buys a house worth two-and-a-half to three times its annual income.

The average family's total outstanding debt during any one month (excluding mortgage) is not and should not be more than 20 per cent of its monthly income.

The average family should, and usually does, pay one-third cash down payment on the big installment purchases like cars and furniture. For smaller items, such as washing machines and television sets, the down payment varies between 10 and 15 per cent.

After you've decided how much you can afford to borrow, the problem is how to go about borrowing it. Here the all-important point is what kind of a credit rating you have.

Though you may think of yourself as an almost invisible speck in the national economic picture, you're probably already listed in somebody's little black credit book. And if you're listed somewhere, chances are your rating can be obtained anywhere. There is a national clearing house of credit ratings called the Associated Credit Bureaus of America, to whose records practically all banks, department stores, phone companies, lending agencies—in fact, all the people who go in for extending credit—have access. Generally, you can figure that if you've paid your monthly bills before you got a nasty letter from the company, you're good for credit. If you wait thirty days or so they may have you down as a "Slow Pay," but that's no mortal offense. Unless you've made somebody a lot of trouble you needn't worry.

There are four main kinds of term credit available to you: a mortgage, a budget account, a personal loan, an automobile loan.

The mortgage is probably the biggest loan you'll ever negotiate, and there are too many ins and outs involved in it to discuss in detail. Currently, the interest rate varies from four-and-a-half to five per cent, depending on whether the banks in your particular area are anxious for mortgages. Be sure to shop around for a mortgage from bank to bank until you're sure you've got the lowest interest figure; it may be that one bank is anxious and another isn't.

New houses can generally get higher mortgages than old ones. And if you're looking for a small mortgage you're in a better shopping position for a low interest rate than if you're looking for a big one.

Most mortgages on new houses today are G.I. or FHA. This means that the government insures the lender against loss if you default on payment. The risk to the bank is less, the money is loaned more readily, and the interest rate is lower. GI mortgage money costs four-and-a-half per cent; FHA, five per cent.

Number two, the budget account, ordinarily is used for the more expensive household items—furniture, major kitchen appliances and the like. It is arranged directly through the store. You make a down payment, and you pay the rest in from six to 24 months. You must sign a contract, and pay interest and service charge, and the store owns the merchandise until you've made your last payment.

The personal loan will involve the most extensive investigation of your personal finances. This is because the money is to be used at your own discretion and is not committed to the purchase of a specific item which the bank could repossess if it had to. To guard itself the bank (or loan company) is likely to insist that you have property, securities or insurance policies (called collateral) at least equal to the amount of the loan. Or they may require a co-signer, which is simply a friend (a very good friend) who is willing to commit himself to paying the loan if you default. The interest rates on this kind of loan from reputable agencies vary widely. Generally they are lowest at banks, which demand the surest safeguards, and highest at loan companies.

And finally, the automobile loan. This is generally as sure an investment as is your mortgage. For, like the mortgage, the loan should be figured so that your unpaid balance is always less than the value of your collateral (the car).

Also, like most mortgages, most car loans include a credit life insurance policy which guarantees that if the borrower dies the unpaid balance will be paid and the car will be owned free and clear by the borrower's beneficiary. For these reasons a car loan is fairly easy to get.

In any discussion of borrowing, we inevitably get to the point where we must deal with What They Do To You When You Don't Pay. Actually, this is an overly-advertised part of the whole story. It hardly ever happens.

Stores hardly ever repossess merchandise. It costs a lot to pick it up, the value is very low, and anyway they're not in the second-hand furniture business. They will put gradual pressure on you, starting with polite reminders and ending up with visits or phone calls and threats of legal action. But they rarely take legal action. What they do is (a) put a big, black mark against you in the credit ratings and (b) turn your account over to a collection agency. The agency gets 50 per cent of whatever they can collect from you, and their agents are the closest human approximation of a Mississippi bloodhound on the trail of a chain-gang fugitive. You had much better pay your bill.

Cars do get repossessed, though the finance companies will do it only as last resort. The general attitude of all credit companies toward people who are having trouble keeping up with payments is best summed up in a statement by a Universal CIT Credit Corporation executive: "We always try to work out a temporary moratorium on the debt or a time extension. We realize honest people sometimes get into financial difficulty. If they'll just come in and tell us about it, there's no stigma attached. But there is if we have to repossess."

So that is the story of how to live above your income. It is a story which every housewife should know. For no more accurate description has been written of that great American institution, the installment plan, than the line to the effect that, "It is the woman who pays . . . and pays . . . and pays."

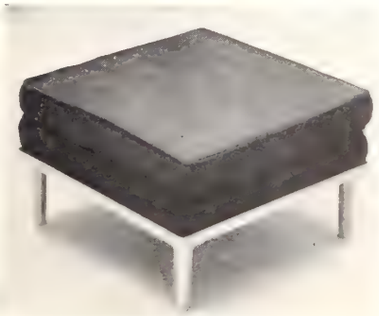
FAMILY ROOM FINDS

continued from page 53



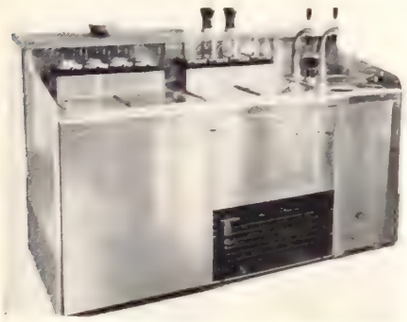
KERTESZ

Bar buffet on wheels carries six folding snack tables with plastic tops. It has storage space for bottles, glasses, casseroles, china, ice bucket and has a silver drawer as well. The top is made of durable white plastic.



GRIGSBY

Three piece stool saves space. With the two cushions removed and used separately as floor cushions, it becomes a low plastic-topped table.



Home soda fountain dispenses soft drinks and sundaes with a professional flavor. It is equipped with front and rear jars, syrup pumps, drafts for tap water and carbonated water, refrigerator for ice cream and for beverages.



Serving cart (see page 53) becomes a 30" x 36" dining table for informal meals in the family room. Cart top and shelf, available in colors or woodgrain pattern, combine to make the table top.

CASSIDY



Folding card table and chairs make a permanent game grouping in a family room, can be used for dining as well. The chairs have comfortable woven cane backs and plastic upholstered seats.

Shopping data, page 98

NEWS! OVER 200 PRIZE WINNING HYBRID TEA ROSES FROM A SINGLE BUSH!

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HOUSE & GARDEN READER SERVICE

SHOPPING INFORMATION

FAMILY ROOMS

Page 43, bottom:
Tea cart, end table, upholstered chairs, stacking chairs and card table by John Stuart, Inc.
Bar stools by John B. Salterini.
Copper baking dishes, 12-cup Italian coffee pot, wicker roll basket, chrome plated lobster-cracks at Bazar Francais.
Copper pipkin set, 3-qt. copper pot by R. K. Corbin, Inc.
Antique copper bowl with fruit, black iron fire basket, black and brass stand with fire tools at Edwin Jackson.
Yellow mugs, plates, plastic ice bucket and the straw bread basket at Bonniers.
Teak salad bowl at America House.
Universal automatic copper toaster by Landers Frary & Clark.
Copper salt and pepper shakers at Italy Today, Inc.

Pages 44-45, top:
Console piano by Baldwin Piano Co.
Curtains and upholstery fabrics on floor cushions, lounge chairs and ottoman by Boris Kroll Fabrics.
Vinyl-Cork floor covering in H&G Bitter Green by Dodge Cork Co.
Chess set by E. S. Lowe Co.
Brass doorknobs and roses by McCarthy Hardware (through decorators).
Television and high fidelity installation by Custom Television.
Luxtrol light control by Superior Electric Co.

Page 45, lower left:
Wall tapestry, "Rooster," by Saul Borisov, at Roko Gallery.
Hand-woven rug by Jack Lenor Larsen, through your decorator.

Page 45, top right:
Cabinets by Cox Kitchens.
Refrigerator, range and sink combination by Acme National Sales Co.
Kitchen-Aid dishwasher by Hobart Manufacturing Co.
Kitchen tools by Parker Gaines.
Solarmatic broiler-rotisserie-barbecue unit by Electriglas Corp.
Roaster-Oven with broiler grid, cabinet, timer by Westinghouse Electric Corp.
Ice crusher by Swing-A-Way Steel Products.
Powermatic 3-slice toaster by McGraw Electric Co.
Blendette blender, in H&G Citron, by Chicago Elec. Div. of The Silex Co.
Elec-Trivet food warmer by Paragon Electric Co.
Melmac cups, saucers, plates, in H&G Cerulean blue, by Boonton Molding Co.
Waffle baker and grill combination by Sunbeam Corp.
Presto automatic electric coffee maker by National Presto Industries, Inc.
Hallite (Wear-Ever) fry pan by The Aluminum Cooking Utensil Co.

Page 46, top:
Sofa, dining table, armchair, side chairs and coffee table by Knoll-Drake. Plates, tureen, casseroles, cruet set, wine glasses, tray, glass bowl, cigarette-box, salt and pepper shakers, salad bowl and servers at America House.
Oval straw place mats at The Mediterranean Shop.
Stainless steel flatware, serving spoon and fork, "Fjord" pattern, at Dansk Designs.
Ash tray at Bonniers.
Brass candlesticks by Carbone, through your decorator.
Andirons and fireplace tools at Edwin Jackson.
Brass floor lamp with white linen shade at Watson & Boaler.
Felt-covered, foam rubber floor cushions by Nettle Creek Industries.

Page 50, top:
Portable bar buffet by Brown-Saltman.
Black and white table, custom designed by Knoll Associates.
Nested tables, leather chair and loveseat at Georg Jensen.
Wood trays, coffee pot, cups and saucers, sugar and creamer, cigarette box, ash tray and chafing dish at Georg Jensen.

Page 52, left:
Children's stacking chairs, available in eight heights; sink unit for children by Brunswick-Balke-Collender Co.
Child's portable phonograph, "The Moppet," by Motorola.
Table and chairs for children, "Lido Jr.," by Hampden Specialty Products.
Electric ice cream freezer, by Chicago Electric Division of the Silex Co.
Raggedy Ann doll, 30" tall, at F. A. O. Schwarz.
"Hi-Bol" with carrying case by Carrom Industries.
Right:
Fold-away cooking unit, two burners, by Frigidaire Div. of General Motors.
Mobile refrigerator by Astral Industries.
Electric hot-top cart by Lakeside Manufacturing Co.
Ice crusher by Swing-A-Way.
"Blendette" by Chicago Electric Division of The Silex Co.
Solarmatic Chef broiler-rotisserie by Electriglas Co.
Ceramic and brass coffee dispenser, 20-cup size, at B. Altman.

Page 53, top:
Serving cart at Macy's New York.
Mobile bar caddy at B. Altman.
Triple casserole at Abraham & Straus.
Three-tier serving stand at Stix-Baer-Fuller.
Automatic coffee maker by National Presto Industries.
Electric trivet, AC or DC, by Paragon Electric Co.
Foamed plastic ice bucket, 3⅓ qt. capacity, by Kent Plastics Corp.
Bottom, left:
Piano in H&G colors: Tangerine, Mist Green, Sky Blue, Antique White, by Melodigrand Piano Corp.
World-wide portable radio, broadcast and six shortwave, by The Hallicrafters.
Portable TV with built-in antenna, by General Electric.
Collapsible chair with beech frame, walnut seat and back, at Bonniers.
Universal lamp with pleated shade at Bonniers.
Bottom, right:
Folding pool table by Superior Industries Corp.
Carrom board, with diagrams and equipment for 85 games; dart board by Carrom Industries.
Game chest with variety of games, and "Master" chess set by E. S. Lowe Co.

Page 97, first:
Portable bar buffet by Brown-Saltman Furniture, at Abraham & Straus.
Second:
"Makura" stool by Nettle Creek Industries.
Third:
Home soda fountain by James J. Gavigan & Co.
Fourth:
Serving cart by Daystrom Furniture Co.
Fifth:
Card table, four chairs at Bloomingdale's.

HAMBURGER COOK BOOK

Page 54:
Milk glass goblet, "Wales" pattern by Bryce Brothers.
Broil-King rotisserie by International Appliance Corp.
Maple roll board, 24" long, at Bazar Francais.
Hard rock maple work table, 6' long at Quality Maple Block Co.

Page 57:
1. $22.95. Cover $3. By Westinghouse
2. $2.60 each at Lewis & Conger.
3. $11 at Cathay Crafts.
4. Set of 3 with pepper grinder, $9.9 by George S. Thompson Corp.
5. $16.50 at Lewis & Conger.
6. $1.95 by Wagner Mfg. Co.
7. Set of 4, $15.95, Lewis & Conger.
8. Pair with metal holder, $8.50 a Lewis & Conger.
9. $9.50 at Lewis & Conger.
10. $6 at Serendipity.
11. $10 by Roto-Broil Corp.

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WATSON & BOALER
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HAMBURGER COOK BOOK *continued from page 57*

HERBED HAMBURGER STEAKS

For 4 servings, combine 2 pounds of ground chuck with 1 teaspoon of salt, 1 teaspoon of tarragon, 3 tablespoons of chopped parsley and 3 tablespoons of chopped chives. Form into 4 cakes and sauté in butter until the meat is browned on both sides and done to your taste. Remove the steaks to a hot platter and add 3 tablespoons of butter to the pan. When the butter is melted, add ½ cup of dry vermouth or dry white wine. Bring it to a boil and then add 1 tablespoon of chopped tarragon. Simmer for a half minute to blend the flavors and pour over the meat.

With these steaks serve crisp potatoes Anna (thinly sliced and baked in butter) and broccoli dressed with black butter.

MUSHROOMED HAMBURGER

For 4 servings, buy 2 pounds of ground round or top sirloin and 1 pound of mushrooms. Chop the stems from the mushrooms and sauté them gently in 6 tablespoons of butter until they are almost black. Season with salt, pepper and a dash of Worcestershire sauce. Combine the meat with the sautéed mushroom stems and a little additional salt. Form it into 4 cakes and broil until they are done to your taste.

While the meat is cooking, slice the mushroom caps and sauté them in 4 tablespoons of butter with a dash of oil added. Season to taste with salt and pepper.

Serve the meat cakes topped with the sautéed mushrooms. For a complete meal, add crisp French fried potatoes, water cress salad, cheese and coffee.

TAHITIAN HAMBURGER FLAMBE

Form 2 pounds of ground chuck into 4 steaks and broil or sauté until done to your taste. While the meat is cooking, slice 8 medium-sized mushrooms and sauté them in butter. Open a can of water chestnuts. When the meat is done, remove it to a hot platter, season with salt and pepper and top each steak with a few slices of mushrooms and slices of water chestnuts. Pour ½ cup of slightly warmed rum over the meat and flame it.

Accompany each steak with a banana baked in its skin and half avocado with garlic-flavored French dressing. Serve red wine with the meat course and follow with lemon tart for dessert.

PHILIP BROWN'S ICED HAMBURGER

This trick increases the juiciness of your charcoal grilled hamburger. Form 2 pounds of ground chuck or round steak into individual cakes. Just before putting them on the grill, squeeze a small ice cube into the center of each cake. Grill over charcoal as usual.

While the meat is cooking, make a sauce by sautéeing chopped tiny green onions in plenty of butter and adding a dash of vinegar, a bit of white wine and salt and pepper to taste. Arrange the meat on a platter, season it and pour the sauce over it.

With these juicy hamburgers serve cucumbers in a yogurt sauce seasoned with a dash of vinegar, chopped onion and salt and pepper. Let the cucumbers stand in this long enough to wilt slightly. Pass hot French bread. The perfect dessert is old fashioned apple pie, spicy and hot.

ORIENTAL MARINATED HAMBURGER

Mix 2 pounds of ground chuck with 3 finely chopped cloves of garlic. Form into cakes and place in a deep dish. Over the meat, grate a 2-inch piece of fresh ginger, or shred a piece of candied ginger. (You need about 3 tablespoons of ginger.) Sprinkle with chopped parsley and a touch of rosemary and pour over all ½ cup of sherry or port and ½ cup of soy sauce. Let the meat stand in this marinade for about 2 hours. Turn the cakes from time to time to be sure they are thoroughly bathed in the sauce.

Broil the cakes in the oven or on the charcoal grill, basting frequently with the marinade. Remove them to a hot platter and serve with a rice pilaff seasoned with bay leaf, butter and a bit of onion, sautéed whole tiny green onions and, for dessert, baked custard.

GERMAN HAMBURGER

For 4 servings, combine 2 pounds of ground chuck with 1½ cups of softened bread crumbs (bread soaked in milk and then squeezed dry and crumbled), 3 tablespoons of scraped onion, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper and ½ teaspoon of thyme. Form into cakes and sauté them in 6 tablespoons of butter or beef fat. When the meat is done to your taste, remove it to a hot platter and add 1½ tablespoons of butter to the pan. Blend in 3 tablespoons of flour and let it brown lightly. Slowly stir in 1 cup of commercial sour cream, and continue stirring until the cream is heated through and the sauce is thoroughly blended. Pour the sauce over the meat.

Serve this with mashed potatoes, buttered turnips, scallions.

BEEFSTEAK HAMBURGOISE

This recipe is adapted from one in an old French cookbook. Mix 2 pounds of ground chuck with 1 teaspoon of salt, ½ teaspoon of pepper and ½ teaspoon of thyme. Form the meat into 4 steaks and sauté them in butter until done to your taste. Serve each steak topped with a fried egg. To accompany this dish, try German fried potatoes, puréed yellow turnips, coffee cake for dessert.

HAMBURGER FLAMBÉ

This is an economical version of the steak flambé served in various parts of Europe. Form 2 pounds of ground top sirloin into 4 steaks and grill them over charcoal or broil them in the oven until they are done to your taste. They should be quite crusty on the outside. Season each steak with salt and pepper and top with a dab of rosemary butter. Pour over the meat ½ cup of slightly warmed cognac and ignite it. Spoon the flaming juices from the platter over the meat until the flame dies down.

With this serve pearl barley pilaff liberally laced with chopped parsley. Belgian endive and romaine dressed with salt, pepper and a dash of lemon juice, and Grand Marnier soufflé for dessert; an elegant hamburger dinner.

BURGUNDIAN HAMBURGER

Form 4 steaks from 2 pounds of ground top sirloin and sauté them in butter until nicely browned and done to your taste. Remove the meat to a hot platter and season to taste with salt, pepper and a dab of parsley butter. Pour 1 cup of dry red wine into the pan and stir it to blend with the pan juices. Blend together butter and flour and knead it into tiny balls. Sprinkle these on the surface of the hot wine and stir until it is thoroughly blended and slightly thickened. Pour this sauce over the meat.

Serve with a huge platter of fresh (or frozen) asparagus, dressed with butter and grated Parmesan cheese, and hot French bread. For dessert, Bing cherries with a dash of cognac or kirsch.

(Continued on next page)



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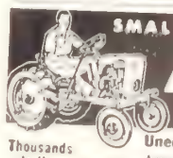


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HAMBURGER COOK BOOK

continued from preceding page

HAMBURGER RAREBIT

You will need 1½ pounds of ground beef for 4 servings. Form the meat into rather flat cakes and broil or sauté them quickly. Arrange each meat cake on a piece of toast and top with a rich rarebit sauce.

Rarebit sauce: Blend 3 tablespoons of butter with 3 tablespoons of flour in a skillet and let it brown slightly. Slowly stir in 1 cup of light cream and continue stirring until the mixture is smooth and thickened. Add 1 teaspoon of freshly ground black pepper, ½ teaspoon of salt and a few specks of cayenne pepper. Stir in ¼ cup of grated sharp cheddar cheese and let it melt and blend thoroughly with the cream sauce. Add a dash of Tabasco or Worcestershire sauce if you like.

With hamburger rarebit serve black olives, a big tossed salad of romaine and sliced radishes and plenty of ale.

HAMBURGER STROGANOFF

For 4 servings, combine 1½ pounds of ground top sirloin with 4 tablespoons of onion juice, 1 teaspoon of salt and ½ teaspoon of freshly ground black pepper. Form the meat into small cakes about 2 inches across and ½ inch thick. Slice ½ pound of mushrooms and sauté them lightly in butter. In another skillet, sauté the meat patties in butter very quickly. When they are just done, remove them to a hot platter and add the sautéd mushrooms to the pan in which the meat was cooked. Add a dash of Tabasco, a tablespoon of tomato purée and blend thoroughly. Pour in 1½ cups of commercial sour cream and cook until heated through. Season the sauce to taste and pour it over the meat.

With this serve steamed rice and tomatoes scalloped with eggplant.

HAMBURGER SANDWICHES ON ENGLISH MUFFINS

For 8 sandwiches, mix 2 pounds of ground top sirloin with 4 tablespoons of onion juice, 4 tablespoons of heavy cream and 1 teaspoon of salt. Form into small patties about the size of an English muffin and 1 inch thick. Sauté the patties in butter until brown on both sides and done to your taste. Split and toast 1 muffin for each patty. Butter the toasted muffin halves liberally and serve the meat patties on these sandwich style.

Pass a relish tray with radishes, celery strips, cucumber strips, tiny green onions, tiny tomatoes (or tomato wedges) and dill pickle strips. With the relishes pass a bowl of mayonnaise seasoned with a few dashes of Tabasco. Add some apples and Camembert or Brie for dessert and this is a delightful lunch or supper.

CHILI HAMBURGERS

Mold 1½ pounds of ground chuck into 4 patties and grill or sauté them to suit your taste. Split and toast 4 buns and butter well. Season the meat to taste and place one patty in each bun. Cover the meat with a good topping of chili, add chopped raw onions and serve with heated ripe olives.

Chili: Chop 2 to 3 onions fine and sauté them in 3 tablespoons of butter, beef fat or olive oil until just soft but not colored. Add ½ to ¾ pound of ground beef and stir, keeping it broken, until browned. Season to taste with salt and add 1 small garlic clove chopped, a scant tablespoon of chili powder (or to taste), a pinch of cumin, ½ teaspoon of oregano, ½ cup of tomato purée thinned with a little beef broth and a dash of Tabasco. Blend thoroughly and simmer slowly for an hour or more, adding more beef broth if the mixture thickens too much. Taste for seasoning.

Variation: Serve the chili "as is" without the hamburger patty. Accompany with Mexican red beans mashed and fried, or with rice.

HAMBURGER BEARNAISE

Form 2 pounds of ground top sirloin into 4 steaks and season with salt and freshly ground black pepper. Brush each steak with melted butter and grill over charcoal or in the broiler until crusty and brown and done to your taste. Arrange the steaks on a hot platter, top with plenty of Bearnaise sauce and surround with toast points.

With this serve small potatoes dressed with parsley and butter, braised lettuce and French rolls. A chocolate roll makes an excellent dessert. This elegant hamburger dinner calls for a good bottle of Beaujolais or Julienas.

HAMBURGER SMITAINE

Form 2 pounds of ground chuck into 4 steaks or 8 patties and sauté in butter until nicely browned and done to your taste. Remove them to a hot platter and season with salt and pepper. Add a little extra butter to the pan and cook ½ cup of finely chopped scallions (small green onions) in this until wilted. Add 3 tablespoons of tomato purée or chili sauce and blend with the scallions and pan juices. Pour in 1 cup of commercial sour cream, stir and blend it and cook until just heated through. Season with paprika and pour over the steaks.

Green noodles dressed with butter and cheese go well with this dish.

CALIFORNIA HAMBURGER SANDWICH

Mold 1½ pounds of ground chuck into 4 patties and grill or sauté them to your taste. Toast 4 split buns and butter them well. On the bottom layer of each bun place a slice of raw onion, a slice of tomato and 2 thin slices of dill pickle. Top these with the hamburger patty, spread on a bit of mayonnaise, a spoonful of sweet relish and cover with a lettuce leaf. Top with the other half of the bun. Cut each sandwich in half and serve with potato chips and pickles. Pass plenty of paper napkins.

Accompany this mammoth sandwich with a selection of condiments: heated catsup, heated chili sauce, mustard, horseradish.

HAMBURG STEW

For 4 servings mix 1½ pounds of ground chuck with 1 chopped onion, 1 teaspoon of dry mustard, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper and 2 tablespoons of dry red wine. Form the meat into small balls the size of walnuts and roll each one in flour. Sauté in butter until nicely browned on all sides. Add 1 small can of broiled-in-butter mushrooms with liquid, 1 small can of tiny onions drained, 1 small can of *petit pois* with half the liquid and 1 small can of tiny whole potatoes drained. Blend and heat through. Add ½ cup of dry red wine, or more if you wish more liquid. Taste for seasoning and thicken with small balls of butter and flour kneaded together.

With this hearty stew serve a good tossed salad, hot French bread and the rest of the red wine.

HAMBURGER PEPPER RINGS

For 8 pepper rings, mix 1½ pounds of ground chuck with 1 teaspoon of salt, ½ teaspoon of pepper, 1 chopped onion, 1 beaten egg, 3 tablespoons of bread crumbs softened in a little milk and a dash of Worcestershire sauce. Cut 2 or 3 large green peppers into 8 rings about 1 inch thick. Remove the seeds and stuff the rings with the meat mixture. Grill over charcoal or in the oven until browned on both sides and

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HAMBURGER COOK BOOK

continued from preceding page

done to your taste. Remove the pepper rings to a hot platter and surround them with tomato halves spread with butter and mustard and broiled, and broiled onion slices.

This tangy dish is good with shoestring potatoes, toasted French bread or rolls and celery sticks.

HAMBURG CURRY

For 4 servings, mix 1½ pounds of ground chuck with 1 grated clove of garlic, 1 teaspoon of salt, 1 teaspoon of pepper and 1 teaspoon of basil. Roll the meat into small balls the size of walnuts and brown quickly in butter. Add 1 chopped onion and 1 chopped green pepper and sauté until just barely tender but not colored. Sprinkle the mixture with 1 tablespoon of curry powder (or to taste) and a little salt and simmer for a few minutes to blend.

Add 1 large tomato, peeled, seeded and chopped and let it cook down. Add ½ cup of dry vermouth and ½ cup of beef stock (this can be made with hot water and a bouillon cube) and simmer for a few minutes until the sauce is thoroughly blended. Taste for seasoning—you may want more curry or more salt. Thicken with small balls of butter and flour kneaded together. When the curry is mellowed and smooth, arrange a big rice ring on the largest platter you have and pour the curry in the center of the ring. Pass chutney and chopped toasted nuts.

HAMBURG ROLL

For 4 servings, mix 1 pound of ground chuck with 1 chopped onion and ½ cup of chopped green pepper. Sauté in butter, stirring constantly with a fork to keep the meat separated. When brown, season to taste with salt and freshly ground black pepper and add ¾ cup of beef stock and red wine mixed. (Beef stock may be made with hot water and a bouillon cube.) Add a dash of Worcestershire sauce and a little tomato paste. Knead butter and flour together into tiny balls the size of green peas and thicken the meat mixture with this.

Make a rich biscuit dough with 2 cups of flour sifted with ½ teaspoon of salt and 3 teaspoons of baking powder. Blend in ¼ cup of butter until crumbly. Add ¾ cup of top milk or milk and cream mixed and stir until the dough follows the fork around the bowl. Turn the dough out on a floured board and knead it for ½ minute. With a rolling pin, roll it ¼ inch thick and brush the top with melted butter. Spread the meat mixture over the dough and roll it up jelly roll fashion. Cut it in slices 1½ inches thick and arrange the slices on a greased baking dish. Brush the tops with melted butter and bake in a hot oven 20 to 25 minutes, or until the biscuit is puffed and brown. Serve with a hot barbecue sauce.

This is a heavy dish and needs the accompaniment of a raw vegetable salad: sliced radishes, sliced green onions, sliced cucumbers and greens with a tart French dressing.

HAMBURGED POTATOES

For 4 servings bake 4 large potatoes. When they are done, cut off the tops, scoop out the potato pulp, season it to taste with salt and pepper and mash it with plenty of butter.

While the potatoes are cooking, brown 1 pound of ground chuck and 1 large chopped onion in butter or beef fat, stirring constantly with a fork to keep the meat separated. Season to taste lightly with salt and pepper. When the meat is brown and the potatoes mashed combine the two and mix thoroughly. Heap this mixture into the potato shells and sprinkle the tops with grated Parmesan cheese and buttered crumbs. Cook in a hot oven until the tops are browned and the meat mixture heated through.

Serve with buttered green beans and a good tossed salad.

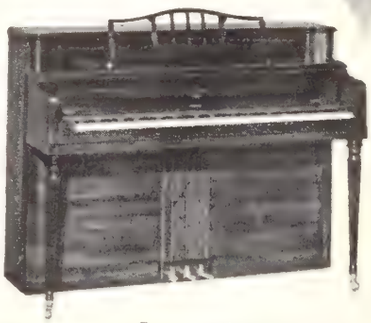
HAMBURG STUFFED ZUCCHINI

For 4 servings, buy 2 large zucchini large enough to stuff. Wash them and cut off the stem ends. Plunge them into salted boiling water to cover and parboil for a very few minutes. They should be just starting to get done, but still quite firm. Remove the zucchini from the water and with a long sharp knife scoop out the seeds and a little of the flesh. You will need a good sized hollow down the center for the stuffing.

To make the filling, sauté 1 chopped onion, 1 chopped clove of garlic and ½ chopped green pepper in butter or olive oil until just tender and lightly colored. Add 1 pound of ground chuck and cook, stirring constantly to keep the meat separated, until browned. Add ¾ cup of bread crumbs, 1 teaspoon of basil, 1 teaspoon of oregano, salt and pepper to taste, 1 tablespoon of chili sauce and enough tomato juice to moisten.

(*Continued on next page*)





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HAMBURGER COOK BOOK

continued from preceding page

Stuff the zucchinis with this mixture and arrange them on a greased baking pan. Heap any left-over stuffing around them in the pan. Pour over all a highly seasoned tomato sauce and bake in a moderate oven until the zucchini is cooked through. Baste during the cooking with the tomato sauce. Serve in slices.

Tomato Sauce: Sauté 1 chopped onion and add 1 small can of tomato paste, 1 cup of tomato juice, 2 tablespoons of Worcestershire sauce, 1 teaspoon of dry mustard, a dash of Tabasco and salt and pepper to taste. Simmer until blended.

Good accompaniments for this stuffed zucchini are risotto and Italian whole wheat bread.

Variations:

1. Hamburg stuffed peppers: Stuff large green bell peppers with the same mixture. Allow 1 pepper per serving. Cut the tops from the peppers and clean out the seeds. Parboil very briefly before stuffing. Bake as for zucchini.

2. Hamburg stuffed onions: Stuff large Bermuda onions, allowing 2 onions per serving. Peel the onions and parboil until almost done. Remove the centers and stuff. Finish by baking as with the zucchini.

3. Hamburg stuffed tomatoes: Stuff large tomatoes, allowing 2 tomatoes per serving. Wash, but do not peel. Cut off the tops and remove the seeds. Stuff and bake until the tomatoes are done but not mushy.

MEAT BALLS WITH LASAGNE

For 4 generous servings, combine 1 pound of ground chuck with ½ pound of ground pork and ½ pound of ground veal. Season with 2 chopped cloves of garlic, 1 chopped onion, 1 teaspoon of basil, ½ teaspoon of thyme, 2 beaten eggs, 1 teaspoon of salt and 1 teaspoon of freshly ground black pepper. Form the meat into tiny balls and sauté these in olive oil until delicately browned. When they are done, transfer them to a heated container.

Add 4 tablespoons of olive oil to the skillet and gently cook 1 finely minced clove of garlic and 2 tablespoons of chopped onion. When they are tender, add 1 large tin of Italian tomatoes, and reduce the mixture one half over a brisk flame, stirring frequently to be sure that it does not burn. When the tomatoes are reduced, add 1½ cups of tomato purée, 1½ teaspoons of salt, 1 teaspoon of basil and ½ cup of chopped parsley. Put the meat balls in this sauce, cover the pan and simmer for 1 hour. Taste for seasoning.

Boil 1 package of lasagne noodles—green or white—according to the directions on the box. Select a deep oblong baking pan, oil it and line the bottom with strips of lasagne. Cover this with a layer of meat balls and sauce and sprinkle it with grated Parmesan or Romano cheese. Add another layer of noodles and a layer of sliced Mozzarella, or other soft bland cheese. Cover this with more meat balls and sauce. Continue this process until the noodles and sauce mixture are all used up. You should end with a top layer of lasagne. Bake in a 350-degree oven for 15 to 20 minutes to heat and blend the ingredients.

With lasagne, serve a brisk green salad dressed with olive oil and wine vinegar, cheese, fresh fruit and dry red wine.

SWEDISH MEAT BALLS

For 4 servings, combine 1 pound of ground chuck and 1 pound of ground pork. Season with 2 finely chopped cloves of garlic, 3 tablespoons of onion juice, ½ teaspoon of thyme, 1 teaspoon of salt, ½ teaspoon of pepper and 1 beaten egg. Blend in ½ cup of bread crumbs and a little milk for moistening. Form the meat mixture into small balls.

You will need 3 containers for the cooking process: a casserole in a warm oven; a skillet; and a pan for the juices. Melt 4 tablespoons of butter in the skillet and add half of the meat balls. Sauté them carefully, shaking the pan vigorously to keep them well rounded. When they are browned and cooked through, transfer them to the heated casserole. Rinse the skillet with a little white wine or dry vermouth and pour the liquid into another pan. Add more butter to the skillet and sauté the rest of the meat. When the meat balls are all done and in the casserole, return the liquid to the skillet and blend in 1 cup of cream. Thicken with small balls of flour and butter kneaded together, stirring constantly until smooth. Season to taste with salt and pepper. Pour the sauce over the meat balls and heat the casserole through in the oven.

Serve Swedish meat balls with boiled potatoes or buttered noodles.

TURKISH MEAT BALLS

For 4 servings, combine 1 pound of ground chuck with ½ pound of ground lamb, ½ pound of ground

pork, 4 chopped cloves of garlic, ¼ cup of chopped parsley, 1 teaspoon of sage, ½ crumbled bay leaf, ¼ cup of pine nuts, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper, a dash of cayenne and 1 beaten egg. Form this mixture into small balls and brown these quickly in hot olive oil, shaking the skillet to keep them well rounded. Transfer the meat balls to a hot casserole. Pour ½ cup of tomato purée and ½ cup of meat broth into the casserole, season to taste with salt and pepper and cover. Bake in a 350-degree oven for 1 hour.

Rice pilaff is the perfect accompaniment.

MEAT BALL KEBABS

Use the meat mixture for Turkish meat balls, but arrange the meat balls on skewers, alternating them with tomato wedges and thin slices of green pepper and onion. Broil these over charcoal or in a broiler, brushing them frequently with olive oil. Serve with browned rice.

STUFFED CABBAGE LEAVES

For 4 servings, combine 1 pound of ground chuck with ½ pound of ground pork. Mix the meat with 3 tablespoons of grated onion, 2 grated garlic cloves, 3 tablespoons of chopped parsley, ⅔ cup of cooked rice, 1 teaspoon of oregano, 1 teaspoon of salt, ½ teaspoon of pepper, 1 beaten egg and enough cream to make a smooth paste.

Clean a large head of cabbage, cutting out the core and discarding the outside leaves. Boil it in salted water until it is just tender and the leaves can be easily separated. Drain and let it cool. Separate the leaves and spread them out on a work table. Remove the heaviest part of the center vein in each leaf. Place about 2 to 3 tablespoons of the meat mixture on each leaf, fold in the ends and roll it up so the meat is securely wrapped. Fasten with toothpicks.

When all of the cabbage rolls are made, heat 4 tablespoons of butter in a skillet and brown the rolls quickly, sprinkling each one with a little granulated sugar to form a glaze. Turn them very carefully. When they are all browned and glazed, add just enough meat stock or white wine to cover, and simmer for about 1 hour. Add 1 cup of cream, blend it with the juices and thicken with small balls of butter and flour kneaded together.

WONDERFUL MEAT LOAF

Combine 2½ pounds of ground chuck with ½ pound of ground ham. Blend with 2 chopped cloves of garlic, 1 large chopped onion, 3 grated carrots, 1 teaspoon of oregano, ½ teaspoon of thyme, ¼ cup of chopped parsley, 1½ teaspoons of salt, 1 teaspoon of freshly ground black pepper and 2 beaten eggs. Line 1 large or 2 small bread pans with strips of salt pork. Form the meat into a loaf or loaves and fit it into the containers. Top it with strips of salt pork or bacon and bake in a 325-degree oven for 1½ hours for a large loaf, or ¾ to 1 hour for 2 small loaves. Remove it from the oven and let it stand for 15 minutes before serving.

This well-seasoned meat loaf goes well with scalloped potatoes, spinach dressed with mushrooms and sour cream, and crisp celery sticks.

INDIVIDUAL MEAT LOAVES

Have 6 slices of bacon ground with 2 pounds of beef chuck. Mix the meat with ¼ cup of dry fine bread crumbs, 1 minced onion, 1 teaspoon of oregano or basil, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper and ¼ cup of tomato juice. Form this mixture into 4 small loaves and arrange them in a greased baking pan.

Combine ½ cup of tomato juice, 2 tablespoons of chili sauce, 1 teaspoon of chili powder, 1 grated onion, a dash of Worcestershire sauce, 1 teaspoon of prepared mustard, a pinch of salt and a bit of cayenne pepper. Pour this over the meat loaves and bake them in a 325-degree oven for 30 to 40 minutes, or until the meat is done and well browned. Baste during the cooking with the sauce in the pan, adding more tomato juice if necessary.

Serve these zippy meat loaves with French fried potatoes and a crisp salad.

STUFFED MEAT LOAF

Mix 1½ pounds of ground chuck with 1 chopped onion, 1 tablespoon of Worcestershire sauce, 1 teaspoon of salt, ½ teaspoon of freshly ground black pepper, ¼ cup of stock (this can be made with hot water and a bouillon cube) and 1 beaten egg. Spread wax paper on a work table and sprinkle it with flour. Flatten the meat mixture and spread it out on the paper.

Sauté 1 chopped onion in butter until soft and add it to 1½ cups of dry fine bread crumbs. Rub in 2 tablespoons of soft butter and

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HAMBURGER COOK BOOK

continued from preceding page

add ½ cup of finely chopped celery, ½ cup of chopped walnuts or filberts, 1 teaspoon of thyme, ½ teaspoon of salt and a little stock to moisten. Spread this stuffing on the meat, and using the wax paper to manipulate the meat, roll it up like a jelly roll. Remove the paper and put the meat roll in a shallow greased baking pan. Bake in a 350-degree oven for about 1 hour, basting with additional stock during the cooking. Garnish with toasted nut meats and sautéed onion rings.

Serve with mashed potatoes, Brussel sprouts, and a bowl of sliced cooked beets and sliced raw onions in an oil and vinegar dressing.

PATÉ MAISON

Mix 1 pound of ground chuck and 1 pound of ground pork with 2 finely chopped cloves of garlic, ½ cup of chopped parsley, ½ teaspoon each of tarragon, thyme, paprika and freshly ground black pepper, 1 teaspoon of salt, 2 beaten eggs and ½ cup of cognac.

Mix 1 pound of ground ham with 1½ teaspoons of dry mustard, ½ teaspoon of nutmeg and ¼ cup of sherry or Madeira.

Line a mold or a bread pan with strips of salt pork or bacon. Spread ½ of the beef-pork mixture in a layer in the bottom of the pan. Sprinkle this with chopped parsley and scallions (small green onions). Add the ham as the next layer and top it with more parsley and scallions. Put the rest of the beef and pork on top and cover it with strips of bacon or salt pork. Pour ½ cup of Madeira, sherry or cognac into the pan, cover it and bake in a 325-degree oven for 2 or more hours. It is wise to place another pan under the mold as some of the liquid is apt to run over during the baking.

When the paté is done, remove it from the oven, take off the cover and place weights on top of the meat to give it a firm texture when it cools. I generally place a saucer or plate on top of the meat and balance several tins of canned goods on this. Five or six pounds of weight is about right. When the paté has cooled, remove the weight, put a cover on the meat and place it in the refrigerator. To serve, turn it out on a decorative platter. It is delicious for a cocktail snack with buttered toast, for a first course or a luncheon course and it makes excellent sandwiches.

INDIVIDUAL PATÉS

Mix 1 pound of ground chuck with 1 minced onion, ¼ cup of chopped parsley, 1 teaspoon of basil, 1 teaspoon of thyme, ½ cup of dry bread crumbs moistened with top milk or cream, 1 teaspoon of salt, 1 teaspoon of pepper and 1 beaten egg. Pack the meat into greased muffin tins or individual custard cups. Bake in a moderate oven for 20 to 30 minutes. Chill and turn the patés out of the containers. Serve cold on greens with a garnish of tomato wedges, stuffed eggs, anchovies and olives. Pass mayonnaise flavored with horseradish.

COCKTAIL HAMBURGERS

Combine 2 pounds of ground chuck with ½ cup of chopped parsley, 4 finely chopped cloves of garlic, ½ teaspoon of allspice, ½ teaspoon of thyme, 1 tablespoon of bottled Escoffier Sauce Diable, 2 tablespoons of cream and 1 teaspoon of salt. Form into small flat cakes, about 1½ inches across, and sauté these quickly in butter. Serve in miniature rolls or hot baking powder biscuits cut to size.

CHOPPED MEAT TOASTS

To 1 pound of ground chuck add 6 tablespoons of milk, 1 minced onion, 1 tablespoon of Worcestershire sauce, 1 tablespoon of horseradish (or to taste), 1 teaspoon of salt and ½ teaspoon of freshly ground black pepper.

Toast squares of bread on one side. Spread the untoasted side with soft butter and prepared mustard. Then spread with the raw meat mixture, being sure to cover the entire surface of the bread. Dot with butter and run under the broiler flame until crusty on top and done to your taste. Pass with drinks.

TARTAR BALLS

Mix 1 pound of finely ground lean sirloin with 3 teaspoons of dry mustard, 2 grated cloves of garlic, ¼ cup of chopped parsley and salt to taste. Roll into small balls and spear each one with a toothpick. Pass with cocktails.

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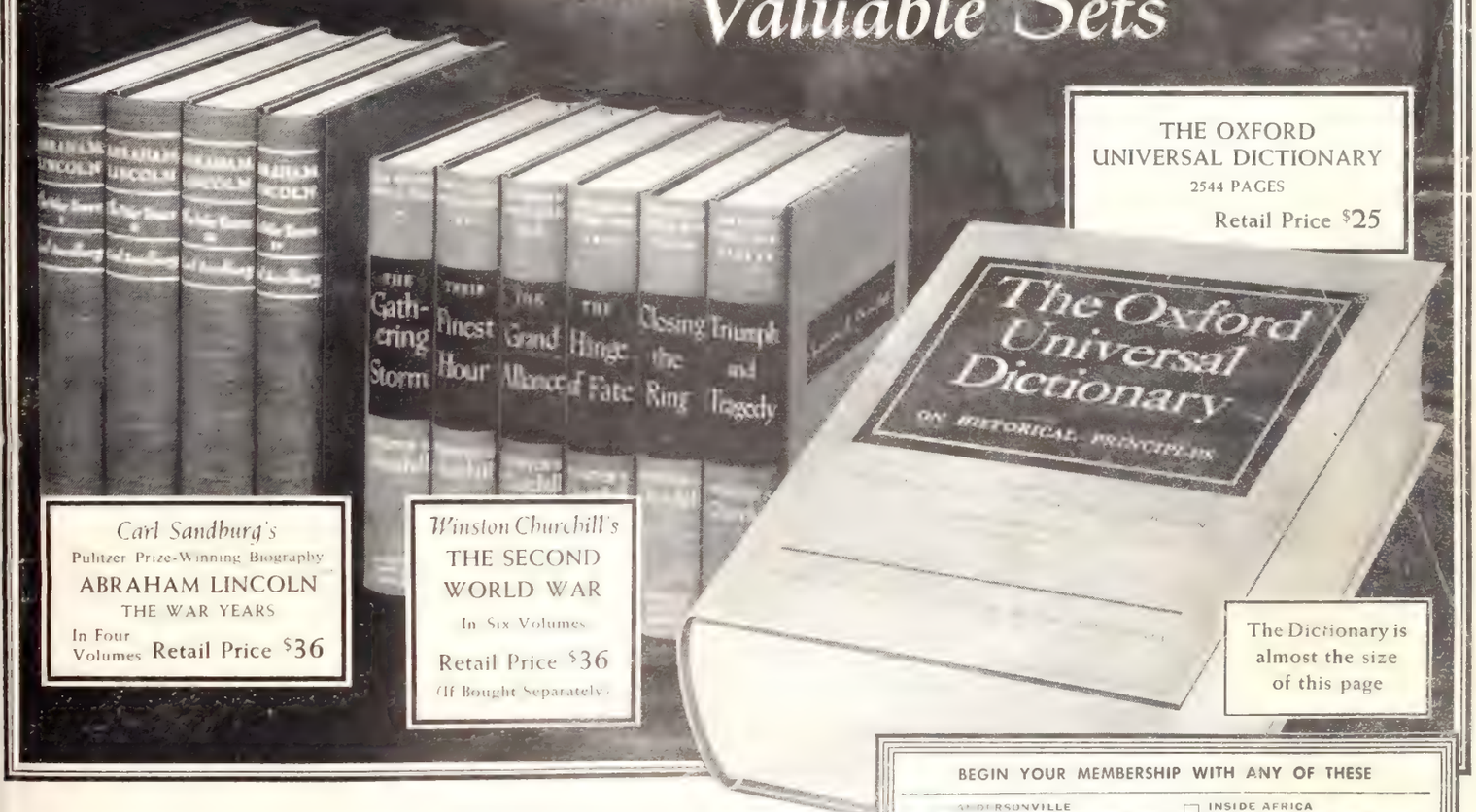
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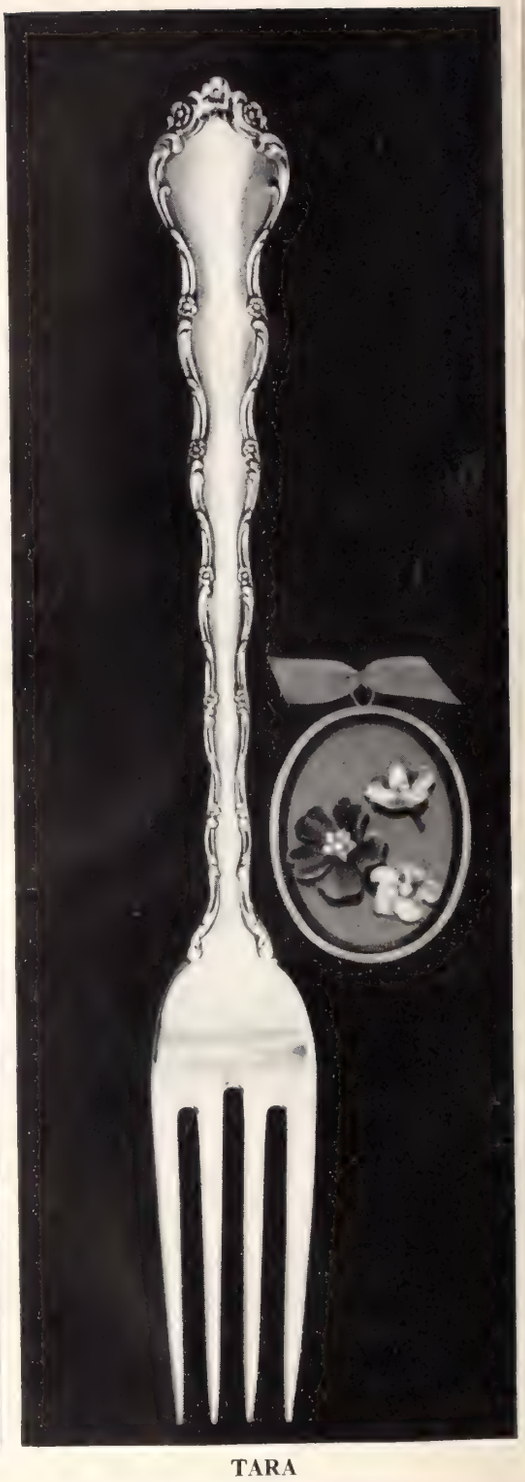
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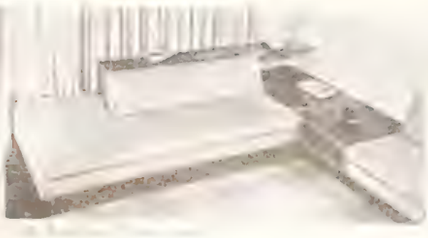
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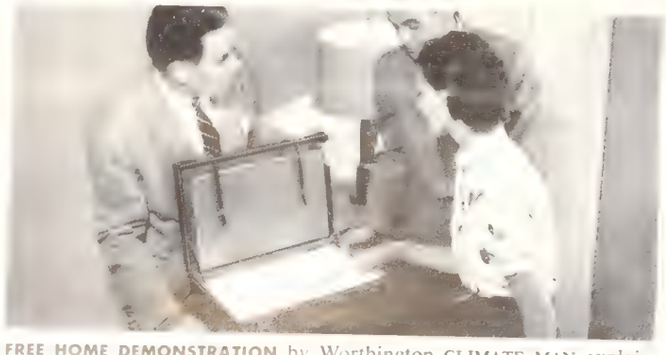
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PEOPLE IN HOUSE & GARDEN



John Carden Campbell and **Worley K. Wong** are a San Francisco architectural team who have shared T-squares and collaborated in creative building designs since 1946. Their blueprint for a "richer, more attractive small house than one can usually do on a limited budget" is on page 67. In it you will discover how Siamese teak shojis solved problems of water glare, and preserved a view. To Mr. Campbell and Mr. Wong goes the 1956 Progressive Architecture Award (they now have seven), for an impressive number of projects from the firm's drawing boards.



Alice Winchester, under whose editorship *Antiques Magazine* has become the bible of students and connoisseurs, gives you an article on early American craftsmanship on page 132. Educated at Smith College, at the Sorbonne and Grenoble, Miss Winchester has brought both love and philosophy to her study of pre-Revolutionary heirlooms. She believes that the heart and history of a people can be read in their belongings, and that to appreciate them is to span both past and present. Miss Winchester helped to organize and is a co-sponsor of Colonial Williamsburg's annual Antiques Forum and has written four knowledgeable books on her subject.



Andy Rooney, whose sociological study of not watching TV appears on page 121, has been well steeped in television's ferment. He wrote for Arthur Godfrey for six years, but got tired of hearing, "What's he really like?" and finally quit. In World War II he was a *Stars and Stripes* reporter. He has written several books, including *Conqueror's Peace*. ("Widely read by my father and mother", he says.) He edited a collection of stories by Overseas Press Club members, did radio reporting for CBS, and had a show of his own but was dropped for being "too controversial." Currently he is kept busy *not* writing a book about Godfrey. (Mrs. Rooney feels that there is no money in this occupation!)



William L. Worden, whose wanderlust produced the cloud-hopping travel article on page 13, has a penchant for visiting tiny islands where nobody else goes. He has been commuting in and out of the Orient for a dozen years, first as a World War II correspondent for the Associated Press, later in the Korean War for the *Saturday Evening Post*. With Major General William Dean, he wrote "The General Dean Story". A recent tour of the Pacific was his fourth.



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PACIFIC PINPOINTS

By WILLIAM L. WORDEN

If you plan to fly to Tokyo or Manila or to Australia for the Olympic Games, you will be grateful for the stopover islands



ON FIJI, NATIVES TRAVEL THE NAVUA RIVER ABOARD "BILI-BILI."

The Pacific and Indian Oceans, plus the South China Sea, are a great nuisance to air lines. Although luxurious aircraft now offer bunks and good bars, nobody yet has managed to wean the things. Until they do, there must be an occasional stop for thirsty engines, no matter how pressing the business in Tokyo or how promising the races in Melbourne. These trans-oceanic stops (excepting Honolulu, which has its own press agents and needs no help from me) are the excuse for this discourse. Taipeh, on Formosa, has some intrinsic interest; and Guam supports a tropical chamber of commerce. But all the others share one distinction: nobody ever goes there except to get somewhere else. A hat salesman headed for Prince Rupert, British Columbia, will change planes at Sandspit, in the Queen Charlotte islands, whether he likes it or not; and a flying fisherman has to stop at Annette island in order to catch a seaplane to Ketchikan, Alaska. Cold Bay, on the Alaska peninsula, and Shemya, in the Semichi islands, are alternate stops on the Great Circle aerial route to Asia. Wake island is viewed, willy-nilly, by the Tokyo vacationer on a southern route. Passengers headed for Manila first stop at Guam (free coffee and sandwiches) or Kwajalein; and many riding between Tokyo and Hongkong make the unsettling acquaintance of Taipeh. Canton island and Nandi, in the Fiji group, break the long jump between Honolulu and New Zealand or Australia; and Labuan is an overnight stop between North Borneo and Darwin, Australia—and just why anybody should go to either of those places can be a mystery. Cocos is a dot on that good map of Southeast Asia which naturally you always keep handy.

My love affair with pint-sized islands began in 1943, with Shemya, one of the world's most unlikely islands to become enamored of. Still, I think my affection is justified. On a cold Spring morning, I took off from Massacre Bay, on Attu island, in a lumbering seaplane. Below us, hospital ships were rapidly filling; and the fog hiding Attu's mountains was punctuated with gunfire. My natural aversion to whistling lead had been increased during a week's battle ashore, and the main attraction of the upcoming fifty-mile flight was that nobody would be shooting at me personally.

I was less happy when the plane nosed down over three tiny islands of the Semichi group: there was no harbor in the bluff-fringed coastline, the low humps barely stuck out of a gray sea, and the water looked just as it was—barely warm enough to be liquid. Long grass grew in great tufts on the tundra, a thousand puddles wore ice skins, and the frigid wind tore at the plane while bending the low island bushes. But presently I made one wonderful discovery: American soldiers were walking ashore from landing boats, standing up and not even fingering their rifles. Shemya was the best island in the world, because there were no Japanese on it.

Subsequent visits haven't changed my opinion greatly. It's no place for a retirement homestead; much of the tundra has been bulldozed flat, piers seldom last out the winter storms, and there is no record of local sunstroke. But in its own way, it's a fairly nice place. In *(Continued on page 15)*

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The luxurious Caribbean resort club with accommodations to suit every discriminating taste. Club privileges, three private ocean beaches, cabañas, sports and social activities. Renowned restaurant, exceptional service. March, April weather is wonderful. Easter at advantageous rates. Consult your travel agent or Leonard P., Brickett, Rep., Hotel Roosevelt, Madison Avenue at 45th Street, N. Y. MU 9-3967.

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The Island's most beautiful resort hotel . . . surrounded by lawns, in the heart of Hamilton. Dancing in the Silver Grill. Superb meals, barbecues overlooking exotic [illegible] pool. Beach Club. Color Folder from Travel Agents or Wm. P. Wolfe, Representatives, 500 5th Ave., New York 36, N. Y.; Boston, Chicago, Cleveland, Miami, Phila., Toronto.

SOMERSET



Cambridge Beaches

Your own private beach at this charming cottage colony. Wonderful meals on terrace overlooking Mangrove Bay . . . tea, cocktails, dancing in congenial company at the "Mixing Bowl." [illegible] skiing . . . golf, tennis nearby. For color booklet, [illegible] Brickett, Representative, Hotel Roosevelt, New York 17, N. Y. MUrray Hill 9-3967.

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[illegible] the ocean. Smart informal atmosphere. Attractive private cabana cottages. Tennis, riding, golf, pink [illegible] Reefs New York Office: 16 W. 55th Street, N. Y. [illegible]

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Hotel . . . Golf, Beach and Yacht Club. This [illegible] highlighted by the world-famous "Coffee Chine", a rock garden aflame with exotic flowers. Howard F. Hohl, Gen. Mgr. For beautiful color folder write: William P. Wolfe Organization, Representative, Dept. HG, 500 Fifth Ave., New York [illegible]

CANADA

MONT GABRIEL, P.Q.

Mont Gabriel Club. [illegible] mountain top resort. Top-notch skiing—3 modern T-[illegible]

CUBA

HAVANA

Hotel Vedado. [illegible] swimming pool and completely air conditioned. [illegible]

PACIFIC PINPOINTS

continued from page 13

1943, there was a sea parrot on one of the beaches, a thick-skulled little bird who could fly only awkwardly but had the wonderful attribute of not giving a hoot who came to Shemya, went away again or won the war. Shove a finger near him and he'd try to take it off with his hooked beak—but nothing short of a bulldozer could get him off the beach.

Abandoned in 1951, Shemya recently was reoccupied by civilian air line employees. The Orient-bound traveler almost always stops there, but usually is on the ground only half an hour or so. It's time to stretch, perhaps to feel the cold blast of a williwaw, almost certainly long enough to get rained on at least once.

If some airline difficulty makes the stay longer, don't feel too badly. In the worst weather, the buildings will stand up. They've already taken every element the North Pacific and Bering can throw at them; and the place looks much more dangerous in a storm than it really is. If you're lucky enough to have a bright day (there are such, when the sun's brilliant and the sea sparkles) take a walk. Perhaps you can find a surviving Aleut *barbara* (which will make you appreciate your own home), or a blue fox, or certainly a soaring raven, forever complaining. And if you see a sea parrot on the beach, just tip your hat for me.

Propriety at Cold Bay

The alternate stop at Cold Bay differs from Shemya mainly in that the airfield is surrounded by miles of impassable tundra rather than high waves. It was known in pre-war Alaska mainly as the province of a Russian Orthodox priest who had solved one of the most common problems of the [illegible] Alaskan native. In the good father's domain, there were no illegitimate children. Warned over a village [illegible] fountain signs, the priest took measures; he collared the nearest unmarried fisherman and promptly saw to the wedding of the happy couple—being himself big enough to ensure it. His theory was simple: "If he's not guilty of this one, he's guilty of another."

Of course, not all my favorite island specks are beset by cold winds. For example, Canton island sits 166 miles south of the equator and possibly [illegible] ple palpitate for it than for She-

(Continued on page 100)

LAKE OF COMO—TREMEZZO



To know Spring at her Lovely Best

See Italy first

Radiant landscapes awakening to new beauty . . . renewed activities in cities and towns where art and architecture bring past centuries vividly alive . . . all bid you welcome to the loveliest of springs . . . spring in Italy. Thrift Season and Family Group transatlantic rates make it less expensive to enjoy a springtime trip . . . and you'll find appealing economies adding to the pleasure of travel within Italy. Domestic air rates are very low . . . luxurious motor coaches provide inexpensive tours . . . 10 and 20-day tickets permit unlimited rail travel . . . special coupons procure gasoline at reduced costs for motorists bringing their own cars. Wonderful food . . . fine hotels . . . lovely things to buy! See your Travel Agent now!



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NEW ORLEANS—International Trade Mart SAN FRANCISCO—St. Francis Hotel

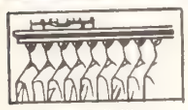


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Wunda-Roll Way

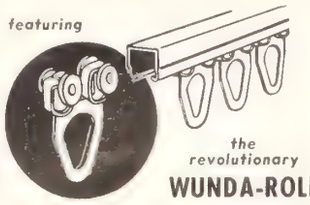


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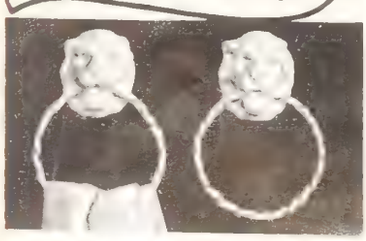
It [illegible] Swedish Modern mother'll [illegible] topped pink Formica wall cabinets [illegible] work bench . . . better [illegible] Wonderful [illegible] with [illegible] Kitchen [illegible] own parquet floor . . . a complete unit, an addition to a doll house. **All for** **$3.95**

Also available: one *Living Room* set, [illegible] chest, coffee table, fireplace [illegible] and one *Provincial Dining Room* set, [illegible] round table, 4 spool [illegible] chairs, higher Grandfather clock, one *Bedroom* set [illegible] spool [illegible] bench, dresser, 2 night stands, chair). Imported, each set is a collector's piece with over parquet floor. [illegible] furniture wooden, custom painted and upholstered.

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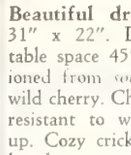
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Beautiful dropleaf coffee table—top 31" x 22". Dropleaves when open give table space 45" x 22". Height 17". Fashioned from *solid* native woods—walnut or wild cherry. Choice of satin smooth finishes, resistant to water, heat, alcohol—**$52.25** up. Cozy cricket stool—**$11.00** up. Gateleg, lazy susan, coffee and end tables, cupboards, chests, dry sinks, cobbler's bench, chairs, bedroom pieces. Guaranteed, open stock. Send **25c** for photos, wood samples, prices. Visitors welcome. Write Dept. B206.



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Table Lamps Plus
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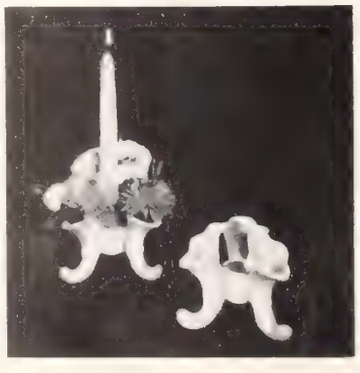
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A small arrangement of flowers topped by a single candle makes a charming centerpiece for dinner à deux. Shown here is a three-footed container designed like three tiny cornucopias. In the center is a candle cup. Made of white pottery, it will complement any period of decoration. 4" high. $2.95 ppd. Ziff, Box 3072, Merchandise Mart, Chicago, Ill.

AROUND

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

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The child's room needs the clever two-in-one furniture set shown here. Wrought iron is used for both frames. The seat is made with a non-sag spring covered in plastic (pink, blue or yellow). 14" square x 12" high. Table has an easy-to-clean surface on one side, a blackboard on the other. 15" x 12" x 18". $7.95. Exp. coll. Hobi. HG2, 15 West 57th St., New York.



Perfect vane for the country house, for the barn or garage: this Chanticleer. Made of cast aluminum finished in rust resistant black and gold, it has a sensitive wind indicator (the arrow) and easy-to-read directional letters. About 19" x 23", this vane is easy to install. $11.95 postpaid. Cape Cod Cupola Company. HG2. 408 Hawthorn St., New Bedford, Mass.



The wall desk will bring comfort and efficiency to the kitchen, the nursery or the entrance hall. Shown here is one made of natural finish birch. Easy to install on the wall or door, it has compartments for writing paper, pencils and books. When open the writing surface is 20" x 14". Overall: 21" x 15" x 2½". $6.95 ppd. Elron, 225 West Erie, Chicago.





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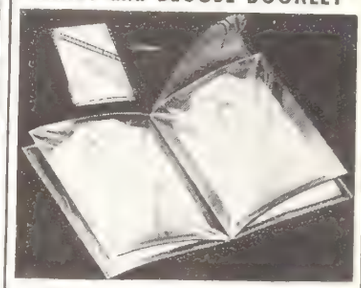
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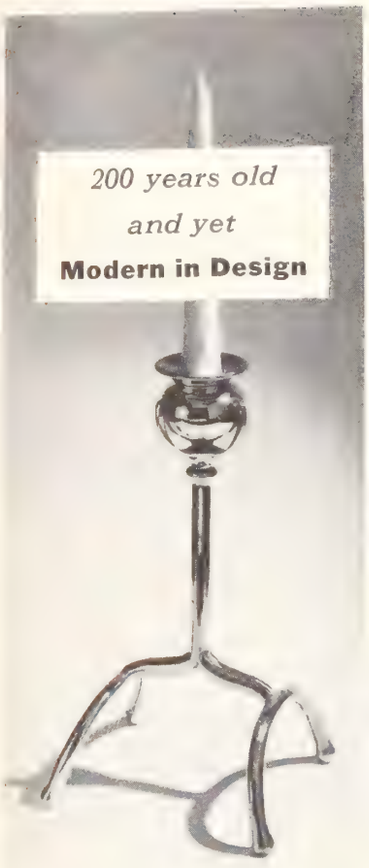
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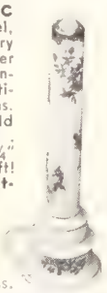
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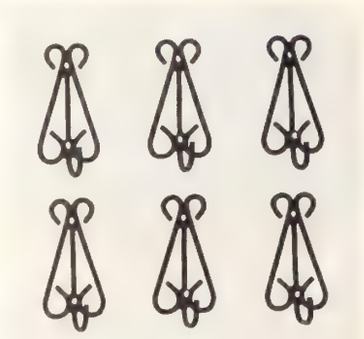
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AROUND

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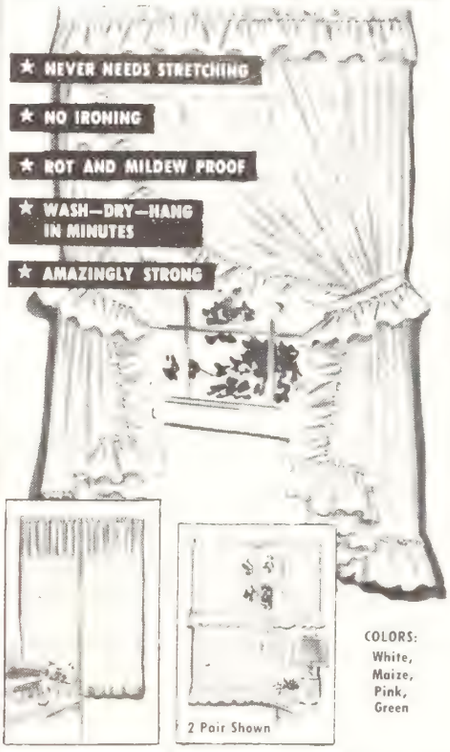


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96″		54″	5.49	4.29
96″		63″	5.98	4.39
96″		72″	6.49	4.59
96″		81″	6.98	4.89
96″		90″	7.49	5.19
96″		99″	7.98	5.49
180″	(Double Width)	72″	14.98	8.98
180″	(Double Width)	81″	15.98	9.79
180″	(Double Width)	90″	16.98	10.49
264″	(Triple Width)	72″	21.98	13.98
264″	(Triple Width)	81″	23.98	14.59
264″	(Triple Width)	90″	25.98	14.98
360″	(Quadruple ″)	72″	32.98	19.98
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Width	per pair	Length	Usually	Now Pair
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82″		54″	4.49	2.49
82″		63″	4.79	2.79
82″		72″	4.98	2.98
82″		81″	5.49	3.39
82″		90″	5.79	3.69
82″		99″	5.98	3.98
82″		108″	6.49	4.49

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Width	per pair	Length	Usually	Now Pair
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64″		36″	3.49	1.89
64″		40″	3.98	1.99
64″		45″	4.49	2.09

Super-Wide Panels
All 5 ft. Widths Per Panel

COLORS: White, Maize, Pink, Green

Length	Usually	Now
54″	2.79	1.98 Per Panel
63″	2.98	2.09 Per Panel
72″	3.19	2.19 Per Panel
81″	3.39	2.29 Per Panel
90″	3.59	2.39 Per Panel
99″	3.79	2.49 Per Panel
108″	3.98	2.69 Per Panel

TAILORED $2.29 pair
Usually $3.98! 82" wide per pair, 45" long. Beautifully made with side hem. Soft draping fullness adds elegance to any room. Flatters normal or hard-to-fit windows.

TIERS $1.79 pair
Usually $2.98! 64" wide per pair, 30" long. Lots of beauty for a tiny price. Use them so many ways on any window. Carefully tailored with pre-shirred rod pocket top, hemmed sides. 5½" full frilly flounces.

RUFFLED $3.98 pair
Usually $4.98! 96" wide per pair, 45" long. 7" baby-headed, dainty edged ruffles. Extra fullness for criss-crossing, or hang Priscilla style. Pre-shirred rod pockets. Four needle stitched ruffling adds strength. Dainty handkerchief rolled hem.

COLORS: White, Maize, Pink, Green

4" Pinch Pleated FIBERGLAS DRAPES IN 5 COLORS!

SAVE UP TO $5 Per Pair!



- Hand-washed in minutes!
- No ironing, stretching or pressing!
- Can't rot or mildew!
- Can't sag or shrink!
- Never need dry cleaning

Yes, these drapes are beautiful beyond description! They add loveliness to period or modern furnishings. Full 4" pleats. All are 86" wide, to [illegible]

	Usually	NOW
45"	$9.98	$5.89
[illegible]	10.98	6.69
63"	11.98	7.59
72"	12.98	8.39
[illegible]	13.98	9.19
[illegible]	14.98	9.98
99"	[illegible]	10.98

COLORS: Hunter Green, White, Rose, Champagne, Gold

RONNIE CURTAIN CLUB
Ronnie Bldg., Fairview, N. J.

SAVE up to 33% by joining the RONNIE CURTAIN CLUB

Why waste time washing, starching, stretching, or ironing when you can now own first-quality No-Iron curtains and drapes for only 50¢ a week? Yes, you can actually WASH, DRY, HANG AND DRAPE THEM IN MINUTES! And they keep their beauty longer than old-fashioned materials because these modern fabrics can't shrink, fade, sag—are rot and mildew-[illegible] heat-proof [illegible] locked in a LIFE GUARANTEE. Ronnie Dacron curtains come in 4 lovely colors—in 4 distinctive styles—made of a [illegible] weave. Ronnie Fiberglas draperies come in 5 decorator colors. Because we buy for thousands of members, you save on every pair you buy. And on our new Club Plan—each pair costs you only 50¢ per week! So for every window in your home, order the curtains and drapes you need NOW! SEND NO MONEY—just fill out and mail the coupon. We'll bill you later at the low, low price of only $2 per month for each pair you order. $4 per month for 2 pairs, $6 per month for 3 pairs, etc. There is no carrying charge, no red tape, no delays. Your complete satisfaction guaranteed or your money promptly refunded. Mail the coupon *at once!*

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Ronnie Bldg., Fairview, N. J.

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Style	Quantity	Color	Size	Price

☐ I prefer to enclose full payment now

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Address .....
City ..... Zone.... State.....
Total pairs ordered ..... Total Price .....
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[illegible] hard-to-please. The delicate pink and [illegible] Regular size $7.95 [illegible] $4.95; [illegible] $2.95. Not [illegible] but available to match, metal tissue box $5.00.

All prices include postage [illegible]

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Dept. HG-2
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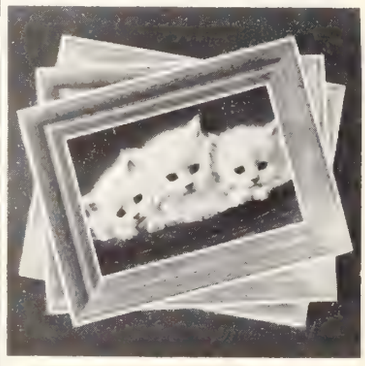
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A leaf arrangement or a bouquet of long stem flowers needs a tall vase. Shown here is a handsome one made of opalescent milk glass decorated with sterling silver. About 10" high, it is easy to care for because the silver is finished with tarnish-proof rhodium. $13.50 plus 50c postage. Order from Mayer, Department HG2, 705 Lexington Ave., N. Y.



Look at the record if you want to know the score! And to keep your score neatly, easily and permanently we show you two record books: one for golf, the other for bowling. Each is covered with a leather-like composition. Golfer's log is green; bowler's is maroon. $1.50 for one; $2. with name in gold. Ppd. Miles Kimball. 100 Bond Street. Oshkosh, Wis.



For the nursery wall or for anyone who loves kittens and cats: the full color prints of these Persian kittens. Each one is 16" x 19"; each is easy to attach to the wall because you handle it like a wallpaper cut-out. And a set of three prints is modestly priced at only $1. Postpaid. Order from Voguecraft, Department HG2, P. O. Box 27648. Los Angeles, Cal.



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A bathroom as gay as a spangled skirt is practical, too, with American-Olean Tile! Even when a little circus queen behaves like an untrained seal in the tub, her splashes and puddles cause you no worry.

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1. Tiled floor is puddle-proof, needs no waxing or polishing, wipes clean with a mop, won't fade or indent.

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We're a G-E Textolite family now! No more hard-to-clean surfaces in our home—and no costly refinishing jobs either! We're sold on the long-wearing beauty of G-E Textolite plastic surfacing for counters, furniture and walls. Stop in at your G-E Textolite dealer soon and see the tremendous variety of patterns and colors. *For Full Color Folder,* illustrating G-E Textolite patterns and colors, just send 10¢ to General Electric Co., Dept. HG 2-6, P.O. Box 5911, Cleveland 1, Ohio.



DAD has more free time with G-E Textolite. No more costly refinishing jobs—due to stains or cigarette burns. Textolite is specially designed to resist *heat, stains* and *scratches.*



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The Wonder Floribunda Rose that produces hundreds of fragrant blooms like these on a single bush — blooms again and again all season long!



NEVER before a Rose like this! For sheer beauty, breath-taking color, exquisite form, profusion of bloom, exceptional hardiness — for a combination of all the qualities looked for in *any* type of Rose — *Spartan simply can't be beat!*

The unusually lovely flowers start displaying their stunning beauty early in the season . . . as scores of gorgeous burnt-orange buds begin to appear on the attractive plant. Slowly, the buds open . . . revealing large high-centered Hybrid-Tea-shape blooms, with 35 to 40 petals each — and a truly different color — a deep rich Orange-Red! Blooms as big as Hybrid Teas — yet produced by the hundreds on a single bush! And they retain their beauty right to the end . . . softening to a reddish-coral color.

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This amazing J&P Wonder Floribunda has a sweet, old Rose fragrance, too . . . and more unusual still are the long, long stems — over 100 of them on a plant, ideal for cutting. In fact, there's no end to the flowers available for house use . . . for the vigorous plant is *always in bloom from early Spring to frost!*

Without question, *Spartan* is destined to become the most popular Floribunda Rose of all time! So be among the first to enjoy its thrilling beauty in your garden *this* June — by ordering NOW. **$2.75 each; 3 for $7.20; 12 for $28.80.**

Spartan is available at all leading nurseries

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Be among the first to enjoy the thrilling beauty of this new Climber

GLADIATOR

(Pl. P.R.R.) Here's a brand-new J&P Prized Climber that produces hundreds of 5" high-centered roses . . . unusually large for a climber! The color is a subtle blend of the brightest scarlet and the softest red. And the blooms are fragrant, too. Incredibly hardy plant grows 8 to 10 feet high. **($2.75 each; 3 for $7.20; 12 for $28.80)**



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Above — The seats of the Caribbean series cars are reversible and they add a strikingly new note to the beauty of the car's interior. Here, plump, sleek leather fits perfectly into the outdoor sports picture.

Below — On more formal occasions, the beautiful brocade fabric is especially appropriate. Notice the ingenious and practical separation between the comfort-contoured seat cushions and back-rests.



For 1956 Packard Presents America's easiest-handling, safest-riding car...

and certainly the Smartest!

The 310 h.p. Caribbean — *America's most exclusive convertible.*

Below — Packard's Electronic Push-Button Control is the ultimate in automatic motoring. You select gears by simply pressing a button and the response is electronically swift, smooth and sure.



HERE, IN THE *new* Packard for 1956, is trend-setting styling that you, yourself, might have dictated.

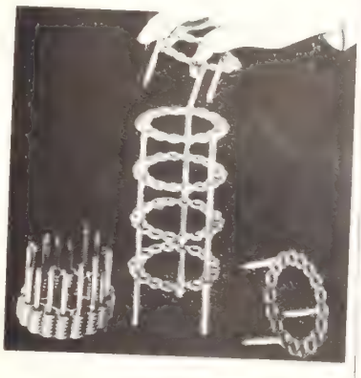
Typical of this brilliant Packard touch are the Caribbean seats, the first reversible seats in any automobile. They are as new and original and finely fashioned as a decorator's smartest creation . . . and they permit you to change your car's decor from sleek leather to glowing fabric at the flip of a cushion.

Naturally, Packard's performance is on a par with its style. Packard's advanced Torsion-Level Ride offers comfort, handling ease and safety that no car relying on coil and leaf springs can even approach. America's most powerful V-8 engine puts 310 horsepower at the tip of your toe. Packard's Ultramatic, smoothest and swiftest of all automatic transmissions, now enables you to select gears by simply pushing a button on its Electronic Push-Button Control panel.

Your dealer invites you to drive the limited edition Caribbean, the regal Patrician, the care-free Four Hundred. When you do, we believe you'll agree that this is *the greatest Packard of them all* . . . America's easiest-handling, safest-riding car, and certainly the smartest!

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An arrangement of fronds and pods which will delight you is the "living plant" shown here. Australian wheat, poinciana pods, manzanita, okra, aguave ruskis, deglet clusters are gracefully grouped, touched with gold and pink lacquer and set into gold finished Styrofoam base. 17" high. $6.95 ppd. Lowy's. HG2. 260 116th St., Rockaway Beach Park, N. Y.



Soil and spots can be successfully removed from wallpaper if you use the product "Kleen Wall." Designed especially to remove blemishes with an oil or a grease base, it works without marring or tearing the finest paper. And it is inexpensive and economical. $1.69 ppd. a four-ounce tube. Inwood Products. Dept. HG2. 216 East 125th Street, New York, N.Y.



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FORTISAN. Yardage $1. The sheer wonder fabric you've been reading about—usually more than twice our price! White, champagne, pink, café, turquoise, sea foam, gold.

METALLIC PRINT SHANTUNG. Yardage $1. Non-tarnishable gold and silver snowflakes printed on white, beige, grey, rose, copper, sea foam.

SHADOW WEAVE. Yardage $1. A dull-finished background highlighted with shiny nubs for a dramatic effect. Straw, white, rose, ice pink, beige, turquoise, natural rose beige, grey.

GLENDORETTE. Yardage $1. When we sold this fabric for $2 a yard in our San Francisco store, the demand was terrific. Our latest factory order was so large we're able to offer it now by mail for only $1 a yard—$1.50 made into draperies. Rose dust, white gold, turquoise, grey, sea foam, spruce, rose beige, natural, ice pink, beige, straw.

NUBBY WEAVE. Yardage $1. Texture similar to raw silk subtle colors to enhance any room. Beige, white, grey, linen, turquoise, leaf green, sea foam, lime, straw, gold, natural, rose beige, ice pink, rose dust, ash rose, tea rose, fawn, cocoa, snow.

SHANTUNG WEAVE. Yardage $1. We've sold over 2 million yards of this fabric! Cross dyed, beautifully textured, perfectly hanging. New colors just added to the line: champagne, gold, pearl, turquoise, beige, cocoa, ash rose, rose dust, sea foam, spruce, leaf green.

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Michigan	85	18 x18 "	1.50	5.00
New York	91	24 x18	1.50	4.50
New Jersey	92	18 "x24 "	1.50	4.50
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TENNESSEE CHROMIUM PLATING CO.

206 Louise Avenue Nashville, Tenn.



A nursery table will seem quite elegant if it is set with this stainless steel service. Note the plate and mug, the scaled down knife, fork and spoon. Unbreakable, tarnish proof, this is a service which will give the junior member many seasons of service. $10 postpaid the five-piece set. Holiday House, 22 Bellevue Theatre Bldg., Upper Montclair, N. J.



A fine gift. Give this desk calendar to the executive on your list. The hinged cover is made of solid copper decorated with a hand wrought design; a pheasant, a mallard, a stallion, or a trout. The gold edged pad is replaceable each year. This is the life-time gift he will appreciate. 9" x 5" x 3". $15 ppd. Henry W. Longfellow, Department HG2, Weston, Mass.



Cut-outs for the nursery wall: Davy Crockett and his friends! A set of twenty pieces includes the bear, an Indian and, of course, the Liberty Bell. Made of sturdy paper, the cut-outs are gaily colored, range in size from 7" to 14", are applied to the wall like wallpaper. $3.95 postpaid the set of 20. Ppd. Par Sales Co., 6912 Hollywood Blvd., Hollywood, Calif.

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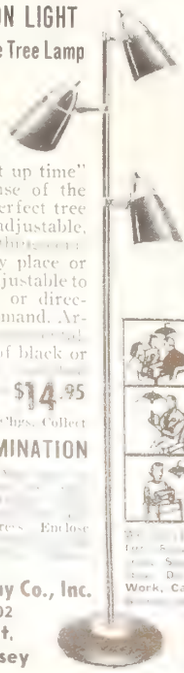
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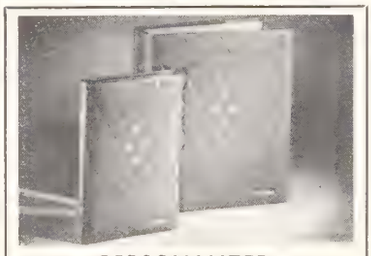
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Protect and glamorize the much-used telephone book with a handsome padded brown leatherette cover. Name and design in gold. Print name to be stamped. Also give height, width, thickness of book, and city.

Town Ed. 9¼"x6¼" $2.25 ppd.
City Ed. 11¼"x9⅝" $3.00 ppd.

In ginger-color genuine leather for extra elegance.
Town Ed. $5.25 ppd. City Ed. $7.95 ppd.

DESK PENCIL SHARPENER



Finest instrument that ever put a sharp point on a pencil. Of genuine leather with gold stamping and gold-finished removable cover. Sharpens pencils and crayons. 2½" high x 1¾". In red, ivory or brown.

$1.75 ppd.

Write for Free Catalog

RMS INTERIORS Dept. HG-26
11146 S. Michigan, Chicago 28, Ill.



MODERN COLONIAL

TYPEWRITER TABLE

[illegible] typewriter in this "miniature [illegible] for tip-up dust-proof co[illegible] " high, or t[illegible] writer storage. Choice of legal-size file drawer (with [illegible] or 2 small drawers. Brass hardware, dovetailed drawers on hardwood rails. [illegible] kind of drawers and [illegible]

Tupelo wood, [illegible] $33.95

Write for FREE Catalog. [illegible] $35.95

[illegible] $35.95

Jeff Elliot Craftsmen

COPPER



...the gift that glows!

Dredge Set . . . at home on the range or on the table, a trio of burnished heavy-gauge copper. Salt and pepper shakers are 2½" x 3⅛"; flour-or-sugar, 2⅞" x 4¾". Starkly simple, they're attractive additions to any kitchen.

3-piece set, $5.95 ppd.



Binister . . . New! Like four canisters in one! Space-saving 20¼" x 9" x 6" copper unit can stand or hang, has two 5-lb. bins for flour or sugar, two 2-lb. bins for coffee, etc. Bins are detachable, tin-lined for better storage.

Matching 2-section [illegible] bin or 1-section bread bin also available at same price.)

$10.95 plus 50c east; $1.00 west of Miss.

Write for free 50-page catalog.

Jenifer House Dept. G-2
New Marlboro Stan
GREAT BARRINGTON, MASS.



Garbage Can COVER

Here's the ingenious answer to the problems that plague every homemaker who uses a garbage can for disposal. A cover that positively **can't get lost . . . can't get bent . . . can't break . . . can't blow off . . . can't be knocked off by dogs or cats . . . doesn't clang or clatter!**

You'll never again worry about your garbage can being properly covered, because this cover **buckles right to the can! . . .** even when emptying. Can't blow off because the edging contains snug-fitting neoprene rubber that snaps on and off in a jiffy.

Cover is made of 9-oz. Army duck to last for years. It's water-proof, fly-proof, mosquito-proof, mildew-proof, vermin-proof. Completely sanitary, complies with local sanitation laws. **Approved by state, city, and military health authorities.** Fits any standard 25 to 32 gallon can.



Cover stays attached to can when being emptied after emptying



This fly-proof, vermin-proof dog-proof cover stays on tightly even when tipped

Order Now—Immediate Delivery

1 COVER ..... $3.15 ppd.
2 COVERS ..... 5.85 ppd.

Satisfaction Unconditionally Guaranteed

FREE Catalog

POPULAR SHOPPER

P. O. BOX 825 BROWNWOOD, TEXAS

AROUND



Bait for the tender trap: heart shape ash trays marked with the message "I Love You" in four different languages. Made of china with gay provincial decorations. Background is white, rim is finished in 24K gold. Note the heart shape holder to store them in. Each is 3½" wide. $2.95 postpaid the set. Order from Seth & Jed, New Marlborough, Massachusetts.



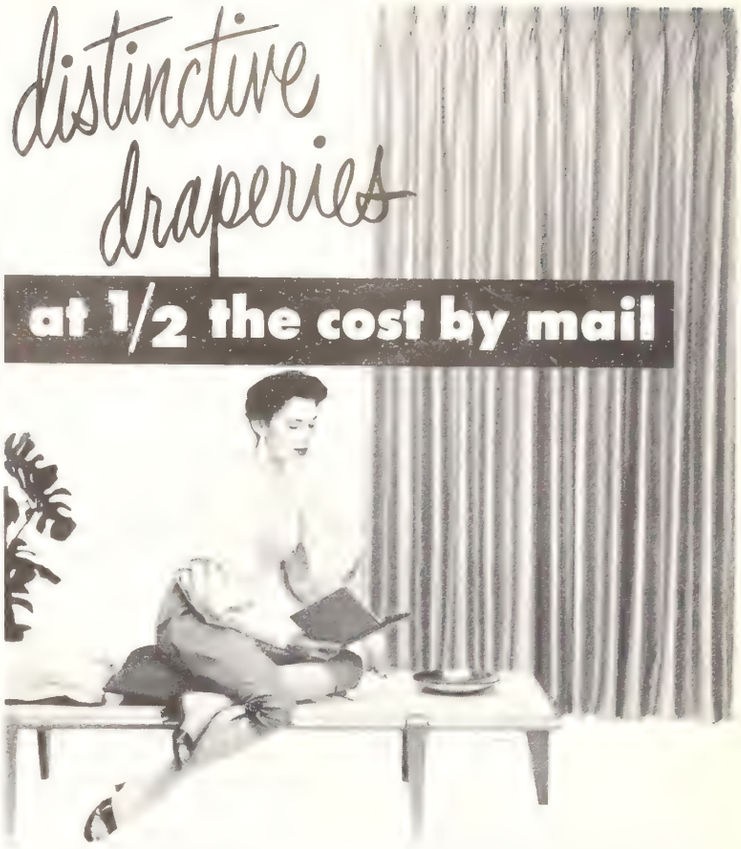
Covered jars for you to use in so many ways! Jewel color hard candies will look appetizing and decorative in the clear depths of these crystal jars. Or use them as dinner table terrariums with one or two flowers floating in water. Each is 5¼" high x 2⅜" in diameter. $2.50 the pair (minimum order). Ppd. Gilbert & Leonard, 1544G N. Blvd., Manhasset, N. Y.



Wise old owls make amusing hearth decoration. The cast-iron pair shown here is finished in rust-resistant satin black. *And* the eyes are truly owl-like because the yellow cornia and the black iris are translucent! Over-all size: 14" x 14". $14.95 postpaid. Order from Tennessee Chromium Plating Company, Dept. HG2., 206 Louise Ave., Nashville 5, Tenn.

distinctive draperies

at 1/2 the cost by mail



You save real money by ordering custom-made draperies direct from Toni Moran Studio. You can choose from a distinguished collection of decorator fabrics—and a wide selection of exquisite colors. Toni Moran draperies are custom-made to your window specifications, yet cost far less than you'd expect to pay for ready-mades. If you prefer to make your own draperies, you can purchase any fabric listed below for just $1 a yard. Either way you save money—and get that distinctive custom-decorated look.

7 exquisite fabrics—$1 a yard!



Silk-Nub: a sturdy, sophisticated fabric with 100% silk noil texture.

Fiesta: an unusual two-toned material with a gay contemporary air.

Antique Satin: a richly textured fabric with a hand-loomed look.

Faille: a soft, dignified material for traditional or modern homes.

Mandarin: a luxurious cross-dyed fabric with strong textural effect.

Airspun: a shimmering Fortisan ninon voile with gold Lurex stripes.

Sunsheen Bouclé: an airy Chromespun fabric with gold Lurex stripes.

SEND FOR COMPLETE SET OF 68 COLOR SWATCHES

Selecting the right drapery fabric and color is easy the *Toni Moran* way. Just enclose 25 cents in coin with coupon below. We send you a complete set of 68 fabric swatches, together with easy-to-understand directions for ordering both yardage and custom-made draperies.

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Box 230, South Pasadena, California

Guaranteed by Good Housekeeping
REPLACEMENT OR REFUND OF MONEY IF NOT AS ADVERTISED THEREIN

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Name

Address

City Zone State

COCKTAIL APRON



Hostess glamour in lovely nylon net in your choice of colors: pink, white, black with matching of shimmering satin.

All this and your personal initials, too, handsomely hand-lettered

Only $3.00 ppd.

Order several from:

ADINA HOUSE
3457 Adina Drive
Hollywood 28, California

A Gift for Your Garden

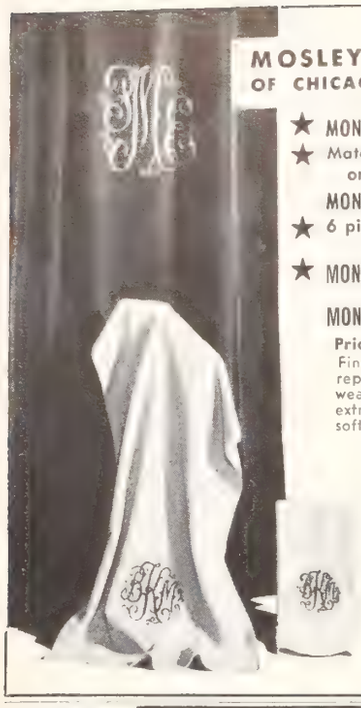


This Shell Fountain

Beautifully carved from Italian Stone it provides a charming bird bath for your garden, terrace or patio. 15 in. [illegible] in., and piped for running water it [illegible] lovely ornaments in marble, bronze, lead and stone. See them in our galleries.

ERKINS STUDIOS
38 West 40th St. New York 18, N. Y.

SHOPPING



MOSLEY'S OF CHICAGO **SPECIAL SALE**

★ MONOGRAMMED SHOWER CURTAIN only **$9.95**
★ Matching window curtain, plain or ruffled pair.....only $5.95
MONOGRAMMED TOWEL SET
★ 6 pieces (2 bath, 2 hand, and 2 wash cloths).....only **$14.95**
★ MONOGRAMMED BATHMAT (21"x36") **$6.95**
MONOGRAMMED CHENILLE RUG (21"x36") **$9.95**

Prices include monogramming and postage prepaid

Fine 6' x 6' taffeta shower curtain is water repellent, mildew resistant, quick drying, long wearing. Luxuriously thick Callaway towels are extra large, extra absorbent, with rich, deep softness that lasts for years.

Choose one color for shower curtain or towels from gray, dark green, French blue, rose, green, yellow, peach, white, pink, charcoal, flamingo, dubonnet, brown, apricot, champagne, and black. Monograms in any color you designate. Indicate script or block letters.

MOSLEY *Linens*
Dept. G-26, 11 East Washington Street
Chicago 2, Illinois



DON'T HUNT FOR BELTS!

TYDI BOY BELT HANGER *PPD. ONLY*

$1.00

Be a quick change artist—find the right belt in seconds with Tydi Boy Belt Hanger. Hangs like a coat hanger. Takes no room. No screws to fasten. Opens like a key ring. Select belt to match your costume with a twist of the wrist. In beautiful, durable chrome finish to ornament your closet. Postpaid, only **$1.00.**

Wonderful gift for Dad and boys, too.
SPECIAL—2 for $1.95
Guaranteed to Please. Order by Mail.
GLASSCRAFT 920-G Chicago Ave. Evanston, Illinois



LARGE CUPOLA only **$24.95**
(ready and easy to assemble) Exp. Col.

Copper roofed cupola, 30" high, roof 23" square. No. 1 Pine. Everything pre-cut, including copper, and ready to assemble. Uses no tool. Money back guarantee. A wise investment in beauty and value for your home.

WEATHER VANE only **$8.75** postpaid.
This famous Weathervane Vane is fully Patented to prevent rust. Height 24", arrow length 21½". Shipped complete, ready to install on any roof.

ASSEMBLED CUPOLAS
11-C-30" high—roof 23" sq. $34.95 Exp. Col.
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New Catalog of Wrought Iron 173 Illus. Weather Vanes, Cupolas, Brackets, Hardware, Door Knockers and Lighting Fixtures. 25c

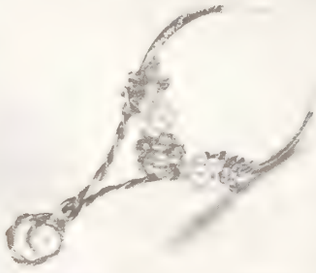
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$5.95
Plus 55c Postage

Keeps cosmetics, jars, bottles, boxes, etc. at your finger tips on linen, utility and closet doors. Door Caddy is all aluminum. 3½ inches deep, 40 inches high. Six shelves adjustable from 11 to 20 inches wide. Fits any door.

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BEJEWELLED MAGNIFIER

So pretty, so original you'll want to carry it everywhere! A profusion of rhinestones and seed pearls adds glamorous glitter to the antique gold plated handle and rim. Precision ground glass permits ladylike perusal of programs, price tags, menus and such. Beautifully made, it's just 3" long and comes in a trim faille case. Very gay for gifts!

$4.95 *tax & postage included*
Beautifully Boxed and wrapped. Your order shipped promptly.
Sorry no C.O.D.'s. Write for catalog.

Aimée Lee Dept. HG-2
545 Fifth Avenue • New York 17, N. Y.



Corduroy spread. This velvet soft beauty washes like a dream! Colors: eggshell, aqua, red, charcoal, rose, walnut, blue, nutmeg, coral, pink, hunter, lime. $13.95 for twin; $15.95 for full; $29.95 for king. Add $6 for an 11" monogram. Plus 90c postage. Color swatches are 10c. Order from Colten's, 1351 Beacon Street, Dept. HG2, Brookline, Mass.



Embellishment for gift packages: metal foil butterflies. Each is exquisitely colored, each has an inside space for greeting and name. You will decide to use these gay ornaments as place cards, as decoration for a flower arrangement, for house plants. $1.75 postpaid the dozen. Order from Jeredith Manor, Department HG2, P. O. Box 130, Nyack, N. Y.



The spread eagle is the bird of American tradition; it is a most decorative bird, too. Which makes two reasons why the tankard-type pitcher and the old fashioned glass shown here are lovely appointments. $6.95 for 16-ounce size; $9.50 for 32-ounce; $12 for 90-ounce. $19 for six jumbo old fashioneds. Ppd. Jenifer House, HG2, Great Barrington, Mass.

YOUR OLD FUR COAT INTO NEW CAPE, STOLE!



$22.95 COMPLETE
ORDER BY MAIL
2-3 week delivery
SEND FOR FREE STYLE BOOK

I. R. Fox, fur remodeling specialist restyles your old, worn fur coat regardless of condition into a glamorous 1956 cape or stole. Save more than half, at our one low price of $22.95! (Note higher.) I. R. Fox skilled furriers will clean, glaze, repair your fur, reinforce weak seams—then lustrize to a glossy, glorious, like-new sheen.
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TWO YEARS' INTERIOR DESIGN

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Period and Modern styles, color schemes, draperies, all fundamentals. Faculty of New York decorators. Personal instruction. Cultural or Vocational Courses.

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Starts at once. Send for Catalog C
Same training for those who cannot come to New York. Practical, useful and intensely interesting.

NEW YORK SCHOOL OF INTERIOR DESIGN
29 East 72nd St., New York 21, N. Y.

AROUND

A new idea in candle holders: tall china cylinders which hold vigil lights. You can see how much safer these will be for so many uses: in flower arrangements, on a terrace dinner table, as a night light. The wax vigil candles are economical, too. White, aqua, pink. $2.50 ppd. the pair with four candles. Here's How, 27 E. 22nd St., New York.



The log crib will hold ⅛ of a cord of firewood. And it is equally handsome and useful both indoors and out. Made of life time steel finished in rust-resistant black, it is 5′ high x 45″ in diameter. It is a wonderful gift for the barbecue chef, for the host who is proud of his fireplace. $14.95 express collect. Jeff Elliot, Department HG2, Statesville, N. C.



An inside doormat will do a fine job on damp or muddy feet. The one shown here is made of top quality cotton carpet permanently bonded to a non-skid rubber back. Easy to clean with detergent or vacuum, it comes in decorator colors: beige, gray, green, wine or pastels. 18″ x 29″. $3.95 ppd. Artisan Galleries, 2100 North Haskell Avenue, Dallas, Texas.



THESE HORRID
AGE SPOTS*



FADE THEM OUT

"Weathered [illegible] on the [illegible] and [illegible] ting old—perhaps before you really are. Fade them [illegible] ESOTERICA, [illegible] cated cream that breaks up masses of pigment on the skin, makes hands look white and young again. Equally effective on the face, [illegible] skin—not on it. Fragrant, greaseless base for [illegible] those blemishes.

SEND NO MONEY—7 DAY TRIAL TEST

[illegible] $2.00 [illegible] C.O.D. [illegible] ESOTERICA for [illegible] Or [illegible] $2.50 [illegible]

MITCHUM COMPANY
Dept. 161-B, PARIS, TENN.
(Canada $3) 320 Jones Ave., Toronto 6, Ont.



MINIATURE "HORNS OF PLENTY" MAKE PARTY TABLES FESTIVE

Add a gay, festive air to your party decora- [illegible] fruit—use them as individual nut cups or [illegible] from Hong Kong, these tiny cornucopias [illegible] decorations. Woven of wicker, they measure [illegible] $1.95

free catalog

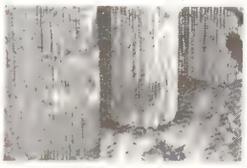
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Send for free catalog showing finest quality custom made
ROOM DIVIDERS • DOOR CLOSURES • BAMBOO DRAPES

Abstract Print Matchstick Bamboo Drapes (pictured above)
only 40¢ a sq. ft.

Background colors are Chinese Red, Kelly Green, Chartreuse, Beige, Cocoa Brown, Flame, Turquoise, Canary Yellow, White, Black, Sage Green, Carnation Pink or Clear Lacquer. Any one of these enameled colors can be used for abstract print over-paint. Sample swatches made with white over-paint only.

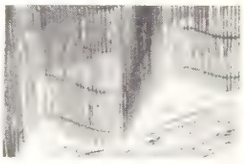


Confetti Splatter Matchstick Bamboo Drapes
only 40¢ a sq. ft.

Same background colors as Abstract Print. Multi-color Confetti Splatter over-paint.

Custom Made Matchstick Bamboo Drapes
Natural color 24¢ sq. ft.
Decorator colors 35¢ sq. ft.

Colors as listed under Abstract Print. Custom made to your exact window or door size.



Standard Sizes Matchstick Bamboo Drapes
Natural color 18¢ sq. ft. Decorator colors 30¢ sq. ft.

Colors as listed under Abstract Print. A wide selection of standard sizes.

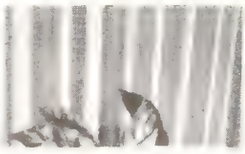


Modoka Woven Bamboo Drapes
only 35¢ a sq. ft.

Charcoal, brown or green matchstick bamboo with contrasting weaving.

Luana Wood Draw Draperies—
¼″ Slats
only 35¢ a sq. ft.

In natural Luana wood color (mahogany). Light comes through, you can't see through.



Luana Wood Drape-Dividers—¼″ or ½″ Slats
only 30¢ a sq. ft.

For room dividers or door closures. Special fabrication for economy, smart appearance. Specify ½″ or ¼″ slats when ordering swatch.

SEND 25¢ EACH for 8″ x 10″ SWATCHES OF ABOVE ITEMS

Specify colors desired. Return for credit if you wish.
All [illegible] include fixed pleat tape and [illegible] hooks.

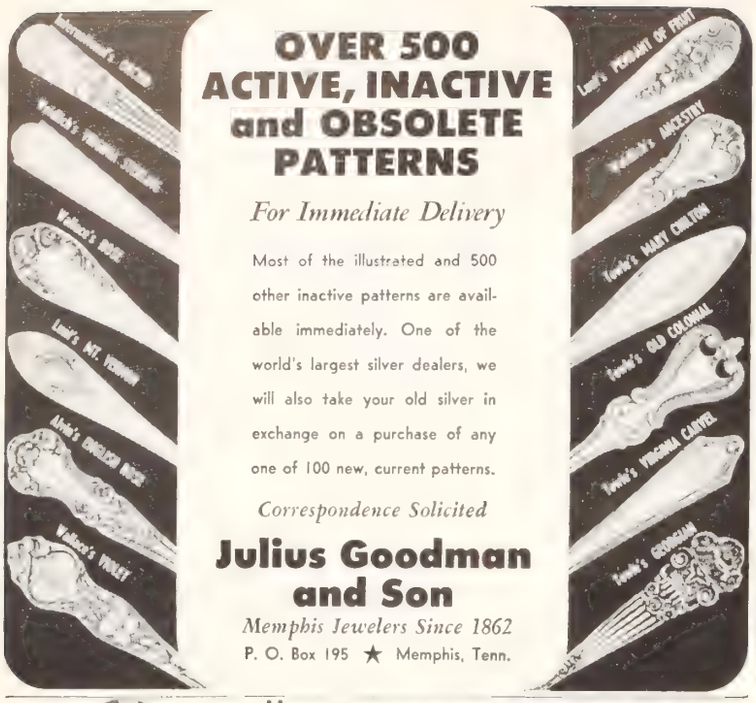
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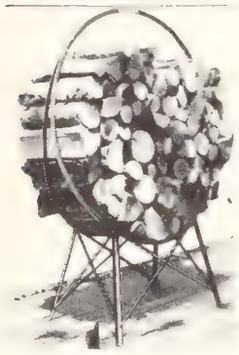
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5 feet tall, 45" diameter

For Your Outdoor Barbecue . . . Indoor Fireplace!

Striking . . . unique . . . and s-o-o wonderful for keeping wood high and dry outdoors, off the floor indoors. Handsome and hardy in lifetime steel with rust-resistant black finish, it's a decorative, work-saving device that will eliminate many a trip to the wood pile. Stacks ⅓ cord of firewood, assembles in minutes from simple instruction sheet. Warm gift for your wood-burning friends.

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DON'T BE FAT!

If you just can't reduce and have tried dieting, pills and tablets—try relaxing. (U.L. approved) soothing SPOT REDUCER, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down FATTY TISSUES, helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away waste fat—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, easily, safely, without risking health. For aches and pains due to over-exercise. Also used as an aid in the relief of pains for which massage is indicated. Sold on MONEY BACK GUARANTEE! Reduce or NO CHARGE! (FIRMS FLABBY TISSUE!)



110 Volts A.C.

STANDARD MODEL only $9.98 . . . AMAZING DELUXE MODEL only $12.98.

(Save 90c postage. Send payment with order)

send to BODY MASSAGER CO.

318 Market Street, Dept. B-202

Newark, New Jersey





Wizardry with shoes is the attribute of Century Factory Shoe Repair service. For example: the ex-platform shoe shown here has been restyled so that there is no trace of the unfashionable platform. A different heel has been added to complement the new shape. $6.95 plus 50c postage. Send for free mailer. Century Shoe Repair, 210 Park Ave., Baltimore.



See a pin, pick it up and all day long you'll have good luck! Instead of carrying it around in your hand we suggest that you get a cunning pin cushion like the one shown here. Made like a bench, it is plumply stuffed and covered with velvet. Blue, pink or chartreuse. 3" x 4" x 3". $1.25 postpaid. $2.25 for two. Charm House, Box 64, Riveredge, New Jersey.



Old playbills decorate this handsome shower curtain. You'll be sorry that you were born too late to enjoy the talent of the late 1880's. However, if you hang this in the guest bath room the visitors will be highly amused. Standard size. Yellow with brown, white with red or two shades of green. $10.95 ppd. Edith Chapman, 260 Main Street, Nyack, New York.



Make Sewing Easy

Handy Spool Holder dispenses thread instantly. Fits any sewing machine. Real time saver. Prevents tangled threads. Ideal gift. Colors: pink, blue, ivory, clear (specify one). Guaranteed satisfaction (or 10-day full refund). 6 spools assorted thread FREE if you act now.

Regular $3.50 value for $2.00

Send cash (we pay postage).

The MAIL ORDER HOUSE of QUALITY

4432 Shepherd St., Oakland 19, Calif.



Installs With A Screwdriver! Budget Priced!

Modern Accordion Door

A full size folding door, 32" wide by 80" high, at a really low price! Glides on easily-installed steel track. Rich grey vinyl plastic may be painted any color! Cleans with a damp cloth. Can be shortened if desired. Order **S-8090**, Accordion Door, **$8.95** ppd. Wider size, 38"x80", **S-8090a, $12.95.**

Write Now For Exciting New Catalog!

Miles Kimball

70 Bond St., Oshkosh, Wisconsin

AROUND

A good buy. The crystal clear glasses shown here are exceptionally priced! Almost spherical in shape they come in two sizes; cocktail (5 ounces). $4.45 the set of eight; highball (11 ounces) $4.95 the set of eight. And each glass comes marked with a three initial monogram. Ppd. Glasscraft. Dept. HG2. 920 Chicago Avenue. Evanston. Ill.



For the sick room: a compact accessory which contains two beeswax candles, a bottle for Holy Water and a linen cloth. When not in use the component parts of this devotional set fit into the base of the Crucifix. Note the gold color Corpus, the mother-of-pearl-like Cross. 13" x 8". $2.98 postpaid. Order from Rembrandt. 318 Market Street, Newark, New Jersey.



The Empress is the name of the elegant crystal chandelier shown here. It is made in Europe of hand cut and polished crystal. Note the five graceful arms, the gleaming faceted drops. Over-all size: 20" high x 15" wide. All fittings needed for hanging are included in the cost. $25.95. Express collect. From Paulen Crystal Company. 296 Broadway, New York.



ORGANIZE AND GLAMORIZE WITH THE
FILE-DRAWER TABLE

Why buy an ordinary end table . . . when you can get this handsome piece of furniture that doubles as a file chest, too! Now you can keep your important papers as orderly as a corporation's . . . in a drawer deep enough for standard alphabetical guide and long enough to store the accumulation of years. Hand-made with brass hardware. Drawers are dovetailed and set on hardwood rails. The inspired touch for your Early American OR contemporary home . . . the gift your efficient friend (or husband) will adore you for.

LETTER OR LEGAL SIZE



WHEN ORDERING, SPECIFY

SIZE: Letter [illegible] Legal [illegible]

STYLE: Modern or Colonial

DRAWERS: 2 small drawers [illegible]

FINISH:

[illegible] Pine $27.95

[illegible] 29.95

Unfinished Tupelo, [illegible] 29.95

Maple, Mahogany or Walnut Finish 32.95

See matching Typewriter Table on page [illegible]

MODERN



COLONIAL

Quick delivery
Send check or Money Order.
Satisfaction guaranteed.
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Dept. G-20 STATESVILLE • NORTH CAROLINA

Send 15¢ for CATALOG



Custom-Made
DRAPERIES and BEDSPREADS

Draperies, bedspreads, coverlets and dust ruffles . . . MADE ANY LENGTH, ANY WIDTH . . . of our corduroy, taffeta, chintz, Moonglow or Fortique. Send for measuring chart. Color samples are 10¢ per fabric.

KING SIZE coverlet and spreads cover 2 twin beds . . . each 39" wide, 76" [illegible]

COVERLETS		BEDSPREADS	
Chintz(shown)	27.50	Corduroy	29.95
Taffeta	27.50	Taffeta	29.95
[illegible]	27.50	Moonglow	32.95
Fortique	29.95	ADD 90¢ for Postage to Total Order	

[illegible] offers extra

COLTEN'S
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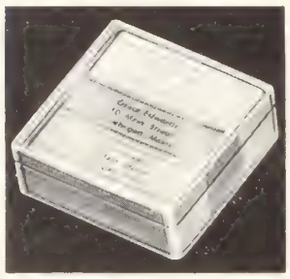
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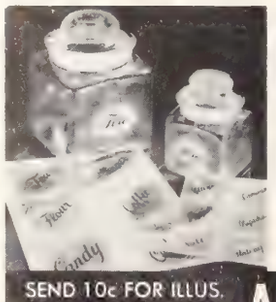
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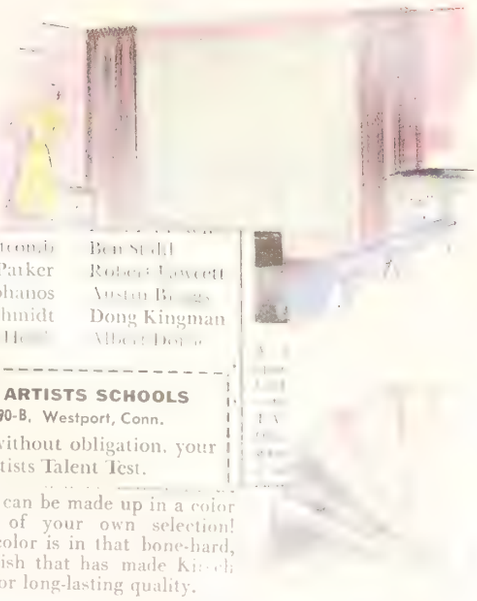
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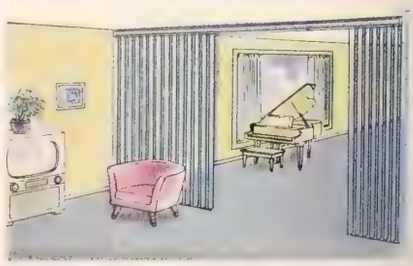
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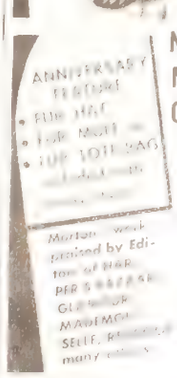


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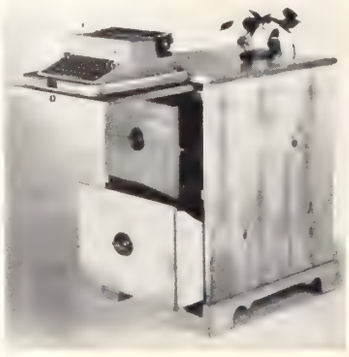
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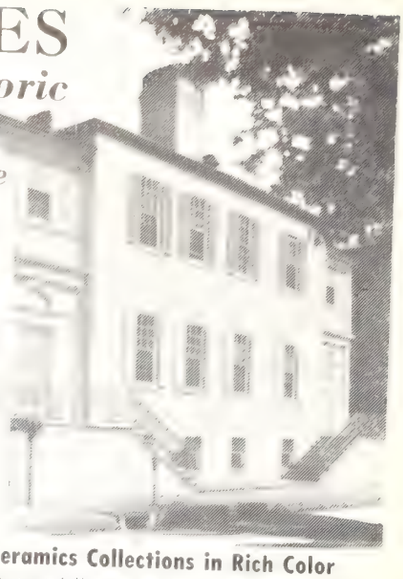
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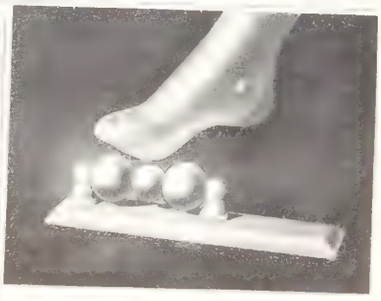
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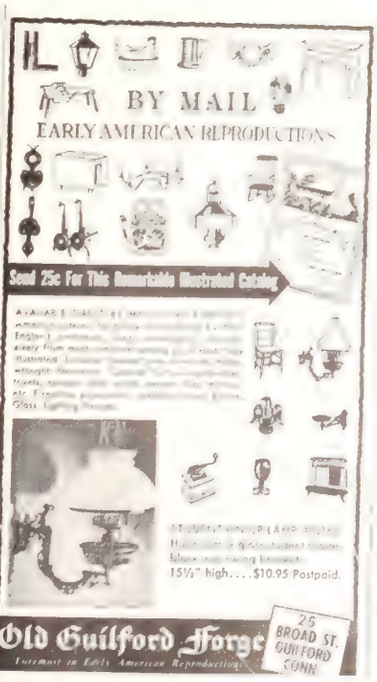


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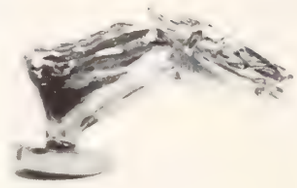
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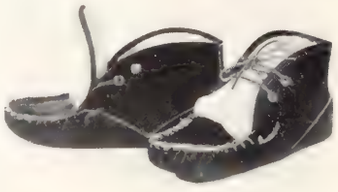
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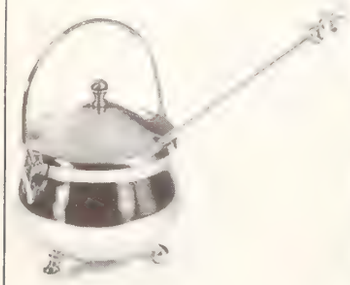
A boot you'll enjoy wearing is the oil-treated leather one shown here. Waterproof, lined with soft wool shearling, it combines comfort with protection. Trim: rawhide lacing and brass eyelets. Ties are rawhide, too. Men's sizes: 7 to 12 ($10). Women's sizes: 4 to 9 ($10). Postpaid. Order from Johnny Appleseed, Department HG2, Beverly, Massachusetts.



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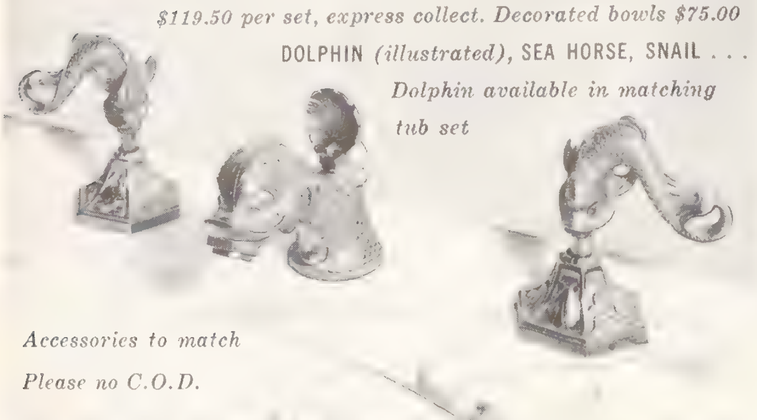


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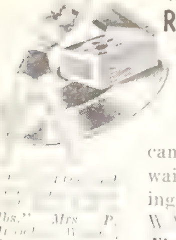
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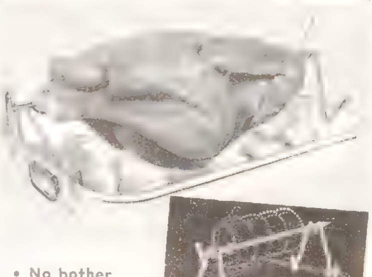
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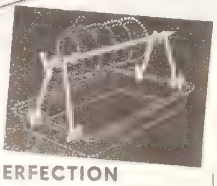
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AROUND

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Be a tightwad! And to help you along those lines we show you a purse-bank to hide the savings in. Made of ceramic, it is finished in cloud-pink or in celadon green and embellished with gleaming rhinestones and golden glints. It opens at bottom. $3.50 plus 35c. Bowman's, HG9. 1631 Filbert Street, San Francisco, California.



Coasters of unusual beauty and quality: the Caronite ones shown here. Finished in a leather-like grain, they are scratch, stain and alcohol proof. Each is 3″ x3″; each can be marked with full name or with a monogram. Assorted colors. $2 ppd. for 8 including marking. International Gifts, 48 Jasperson Bldg., Culver City, Cal.



Automatic Electric DEEP FRYER

5½ Quart Extra-Large Family Size



A Lucky purchase has made it possible to offer you this fully automatic electric Deep Fryer, with mirror finish at less than one fourth its original price. That's right! You save $30.00! And think of all the work and time you save, too! No more standing over a stove! Just set the single knob temperature controls—and forget about it! No more guesswork! A Fire King glass cover lets you see what's cooking and a signal light tells you when to cook or fry! Perforated colander holds extra generous portions of food. Comes with GE cord set and 2 beautiful recipe books for Deep-frying and cooking. See for yourself how much easier, safer, quicker it is to cook any meal with this fully automatic, electric 5½ quart, extra-large family size Deep Fryer. Never before at such a low, low price! Only $9.98, plus 50c postage —with special 10 day money back guarantee. Send cash, check or money order today. FREE catalog of Gifts and Gadgets.

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was $39.95

Mrs. Dorothy Damar 398 Damar Bldg., Newark 5, N. J.

IN CANADA delivered to your home $11.95, 77 Vitre St. West, Montreal, Que.



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CUPID'S ARROW EARRINGS

SOMETHING SPECIAL—Intriguing Earrings look as if they are really piercing the ear. Actually, screw-back on 1" long arrow slips behind lobe. A gay illusion designed by Chief Blue Sky Eagle. Order a pair of each.

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18 kt. GOLD plate.....$2
Lustrous COPPER $1

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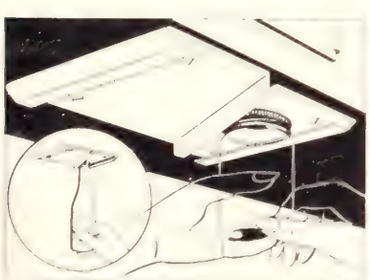


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AMERICAN BIO-STANDARDS CORP.
Dept. HG-302, 136 W. 52nd St., New York 19, N. Y.



Screw Top Jars and Bottles No Longer a Problem With UNDER-SHELF OPENER

No jar or bottle top, small or large can stay sealed when grasped by the notched edges of the Under-Shelf Opener. Made of heavy gauge steel, this boon to housewives *never gets lost* . . . it is permanently affixed in any handy place under shelf or cupboard. Simply slide jar or bottle down the notched edge until the cap fits snugly, and turn without effort. Cap loosens instantly. You'll be amazed how easy it is. An ideal and inexpensive gift. Only $1 ppd.

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HOME HAIR CONDITIONER

Professional Electric Heat-Cap and Conditioner give new life and lustrous beauty to your hair! Massage your favorite conditioning cream into scalp, or use the complimentary tube included with Heat-Cap. Slip on both inner and outer caps, plug in and relax. In about 20 minutes your hair will become soft, silky, easy to manage. Wonderfully effective on scalp; relieves tension, loosens scalp. Has 3-speed switch; double thermostat control. UL Approved. FACTORY GUARANTEED. A/C or D.C. $14.95

Postpaid. No C.O.D. Guaranteed, of course.

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You'll have fun choosing your Dream Home from our outstanding selection of [illegible] chosen [illegible] tion, comfort, and livability into superbly-planned economical homes. *Prize Homes*—96 beautifully designed homes, $1. *Ranch & Country Homes*—Finest and most complete plan book available, $2. *Harmonious* [illegible] because of their 100's of new and different [illegible] plans are available. All books only $3. [illegible] Northridge, Los Angeles County, Calif.





Keep Delicate Apparel Fresh and Lovely in This GIANT CRYSTAL BOX

Here's the very thing you've been looking for to protect your delicate linens from insidious dust particles. Made of durable polystyrene, this attractive box and its snap-fitting cover are crystal clear, so its content can be seen at a glance. It is [illegible] enough to hold a dozen sweaters or blouses, or a dozen slips and [illegible] Handy handles on [illegible] cards on front [illegible]

Perfect for safe, practical off-season storage. $4.95 ppd.

No C.O.D.'s or Stamps, Please.

NATIONAL HANGER COMPANY
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SHOPPING AROUND

CENTURY OLD BEAUTY



BARONIAL ENGLISH SET

	Cast Iron	Aluminum
White or Antique Green	$80	$110.
Settee (60" x 42")	55.	65.
Arm Chair (30" x 22" seat)	57.50	69.50
Table (30" x 42" high, 17" diam.)		

Old English Planter Urn #29



Richly cast with delicate floral pattern. 20" x 18½" x 12" base. White, Black, Antique Green. $27.50. Cast Iron $35. Aluminum.

AUTHENTIC REGENCY URN #500

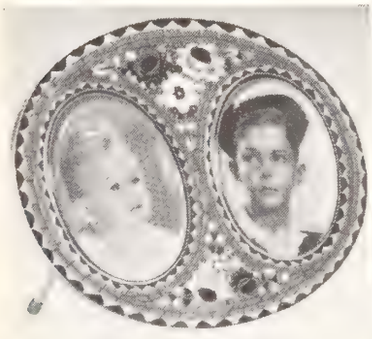
Over 150 years old, the original stands today at Longwood Estate, Kennett Square, Pa. Cast Iron $77.50. Cast Stone $95. Aluminum. Catalogue on request.



Send check or money order. Crated free. Ship prepaid charges collect, specify freight or express.

ANTIQUE IRON CRAFTSMEN
Dept. 2-6
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Birmingham
Alabama

THIS EXQUISITE MOSAIC PICTURE FRAME FROM ITALY (worth $4 to $6)



YOURS FOR ONLY 50¢

To demonstrate the thrill of receiving beautiful, exotic gifts from foreign lands *at less than half their U.S. value,* we invite you to apply for a one-month membership in the Around-the-World Shoppers Club. As an inducement to join now, we will send you for only 50¢ postpaid and duty-free this lovely Mosaic Picture Frame, hand-made in Italy (2½" high, 4" wide). When it arrives, you will understand what it means to receive distinctive gifts from famous studios in Paris . . . from tiny Black Forest woodcarving shops . . . from colorful Persian bazaars — yes, gifts from the world over! Upon acceptance of your one-month membership, we will reserve a *regular* membership in your name. If you decide to accept it, you will receive the Club's monthly selection of foreign merchandise direct from the countries of origin, for only $2 per gift postpaid and duty-free. However, you may cancel after receiving your Mosaic Picture Frame or at any future time. The coupon below and $ [illegible] Frame. Do it NOW! *Only one to a family.*

Dept. 217-Q, 71 Concord St., Newark 5, N. J.

Name

Address

City, Zone, State

Can.: Write to 77 Vitre St. W., Montreal 1, Que.



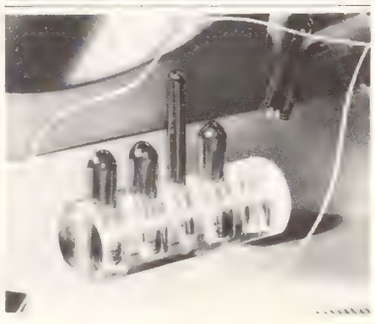
Dazzling Spec Glamourizers

wonderful at . . . $1.50 *each pair.*

Men certainly will make passes at girls who wear glasses . . . IF you glamourize your frames with these stunning clips made of superb quality rhinestone. Jeweled rims will fit any eyeglass frame to add party dash. Clips are adjustable and so easy to put on. They also add a brilliant touch to your sunglasses.

Available in your choice of "Diamond". $1.50. Sapphire Blue. $1.50 a pair. Order both for $2.75 tax and postage included.

VERNON SPECIALTIES CO.
Dept. HGF, 156 Fourth Ave., Mt. Vernon, N. Y.



NEW HOLLYWOOD LIP BAR

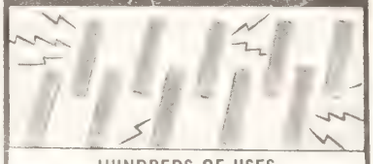
Holds 4 lipsticks and lip brush "at your finger tips"

The dramatic flair of Hollywood . . . fabulous land of the art of make-up . . . is amply evident in this lustrous, brilliant styrene Lip Bar, home-sweet-home for your four favorite lipsticks and a lip brush. Clean modern styling is correct in any setting. In clear, blue, or coral pink; attractively gift-boxed. Order now, for yourself and for gifts.

Only $2.00 each ppd.

MAILORAMA
Box No. 55, Los Angeles 66, Calif.
Dept. HG-26

10 ALNICO V MAGNETS $1.00



HUNDREDS OF USES

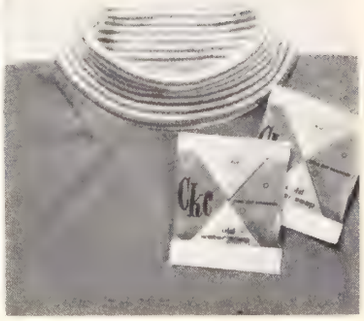
10 little permanent magnets will lend themselves to all kinds of service around your house! Sew into potholders that cling to stove, tea towels, wash cloths, or to "pin-up" notes! Fasten into toys, let youngsters experiment—see them attract or repel. [illegible] "thick. Set of 10 $1.00



TELEPHONE INDEX

Keep names, numbers right on your phone in full view. Alphabetical index cards, removable [illegible] $1.00

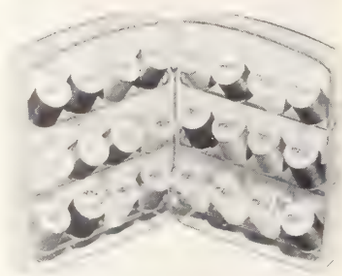
NOVELTYME STUDIOS
[illegible] Chicago 21, Ill.



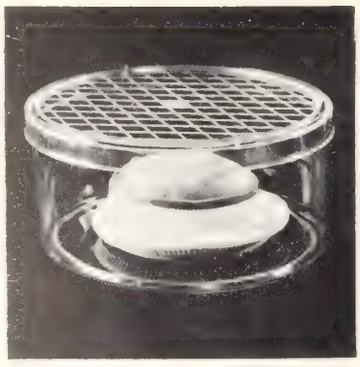
De luxe shampoo for fine wool sweaters: CKC! It is a formula which combined with *cold* water thoroughly cleans and brightens wool fibre. Use it to avoid shrinkage, matting and running of color! It is inexpensively priced. $1.00 the box of twelve envelopes. Order from Cortley Gifts, Department HG2, 305 East 83rd Street, New York, New York.



Tea for two and one will be envious. The one who does not own this gleaming copper pot! Spout, lid and accents are polished brass; handle is raffia bound; capacity is five tea cups. And the price is so modest! $3.95. Add 35c for postage. Order from Heidi Herwig, Department HG9, 710 Elm Street, Chillicothe, Illinois.

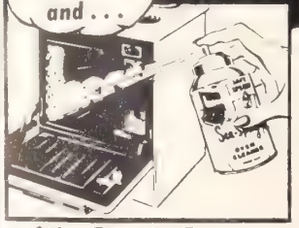


Needlewomen will want this clever device to store thread. Made of clear see-through plastic, it holds twenty-four spools in neat and perfect array. A snap lock assures safety when the box is not in use. About 4½" x 6" x 2½". $1 postpaid. Order from Beemak Plastics, 3450 Wilshire Boulevard, Room 905, Los Angeles, Calif.



Hats off to this capacious hat box! It will keep your expensive hats in pristine condition. Made of crystal-clear Polystyrene, it measures 14" x 13" x 7". This is the type of box which adds good decoration to a well cared for closet. $6.95 postpaid. Order from National Hanger Company, Dept. HG9, 15 West 18th St., N. Y.

Just press the button and . . . SPRAY YOUR OVEN CLEAN IN LESS THAN 10 MINUTES!



Removes Grime, Grease, Safe on Hands— $1.49

No more mess, muss or fuss when cleaning your oven! Simply press the button, let spray set and wipe! In a jiffy your oven, racks and burners sparkle **just like new**! Amazing new foaming action of Miracle Spray Oven "lifts off" toughest grease, grime without hard rubbing or mess! Non-toxic, gentle to hands. Wonderful for porcelain, enamel, all metals, too. Only $1.49 delivered. 10 day money-back guarantee. Send cash, check, money order now!

Mrs. Dorothy Damar 397 Damar Bldg., Newark 5, N. J. | IN CANADA: include local sales tax, checks payable par Montreal, 77 Vitre St. West, Montreal, Que.



New beauty for your bathroom ... that's practical, too!

Your first glance tells you . . . here's a Lavanette that puts new, colorful elegance and charm into the bathroom.

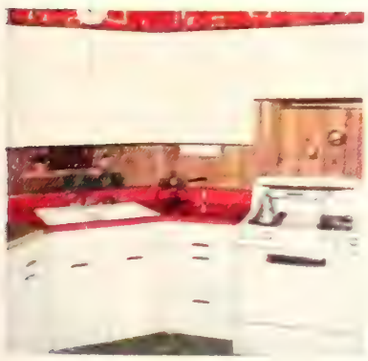
Check the many *extra* conveniences the Beauty Queen 48" Vanette Model provides all members of the family.

Seated, Mother completes her make-up with cosmetics easily at hand in the compartment drawer. Father can sit to shave . . . and after the children wash up, the one-piece plastic top cleans so easily with a wipe of a damp cloth.

Cabinets and bowls are always the same pastel colors and are available in 8 color selections . . . all harmonize with regular plumbing fixtures . . . the plastic vanity tops are in contrasting colors.

All-steel construction with high temperature baked enamel finish on Bonderized cabinets, porcelain finish bowl and enduring plastic tops assure long-life beauty.

Before remodeling an old bathroom, adding a powder room, or building a new home, get complete color literature describing the four sizes of Beauty Queen Lavanettes.



BeautyQueen

NEW, EXCITING KITCHEN COLORS

In addition to satin white, you can select your kitchen from four beautiful soft pastel colors. Smart pink, cheerful yellow, restful green or sandstone give you a color choice to make your kitchen more inviting . . . more admired.

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MAUMEE, OHIO

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☐ Kitchens ☐ Lavanettes

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everything ***new*** and
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HOUSE & GARDEN COLOR SCHEMES BY MAIL

Now you can order a House & Garden Color Scheme for any room in your house. It will come to you in the form of a chart with actual swatches of material for upholstery, draperies, and floor covering, paint samples for walls and ceilings, and complete shopping information. For a Standard Color Scheme ($7.50), you choose one of H&G's 36 colors on which to have your scheme based. For a Custom Color Scheme ($10.00), you send a color sample of something you have and wish to keep, and name your H&G color preferences. A purse-size set of H&G 1956 color chips will be included with your chart. Since materials for both Standard and Custom schemes are individually selected, please allow at least three weeks for delivery. Convenient order forms are below.

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDÉ NAST PUBLICATIONS, INC.
GREENWICH, CONNECTICUT

Please send House & Garden STANDARD Color Scheme to: (Please Print)

NAME_____

STREET_____

CITY_____ ZONE____ STATE____

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

Give name of H&G color on which scheme is to be based:

I enclose $7.50 for each room color scheme ordered.

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDÉ NAST PUBLICATIONS, INC.
GREENWICH, CONNECTICUT

Please send House & Garden CUSTOM Color Scheme to: (Please Print)

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STREET_____

CITY_____ ZONE____ STATE____

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

I enclose sample of fabric, wallpaper, paint or carpet to be used on:

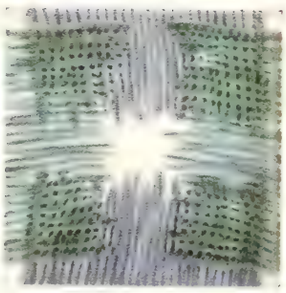
____Walls ____Floor ____Windows

____Large seating pieces ____Small seating pieces

My House & Garden Color preferences are:_____

I enclose $10.00 for each room color scheme ordered.

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Real Clay
TILES



CERATILE

This is a decorative tile furnished in many attractive patterns. Illustrated is "Basket Weave" design. Write for special folder showing other appealing selections.



WALLS AND FLOOR ROMANY 320 GLAUCOUS

For the Life of Your Home

A ROMANY tiled bathroom is so expressive of rich quality and good taste, you will always be proud of your selection. And, it is so wear proof it will never need replacement.

There is a complete range of beautiful colors to meet every desire. You will have walls that are stain proof, acid proof, fade proof and flame proof. No other surface is so easy to keep sparkling clean.

ROMANY offers you America's finest tile. It is precision manufactured in modern kilns, slow fired under high temperatures, with ultra quality glaze finishes.

There are other good uses for ROMANY in the modern home—for kitchen walls, window sills, counter and lavatory tops, and for sheer decor.

Remember, there is no substitute for real clay tile.

Get the ROMANY story. Send in your coupon today!

FREE ESTIMATE!

Your nearest Ceramic Tile Contractor (see classified phone book) will be glad to show you a ROMANY color chart and give you free estimate for installation in your new or occupied home.

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And Its Subsidiary, THE SPARTA CERAMIC CO.

Member: Tile Council of America and Producers' Council, Inc.

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United States Ceramic Tile Co.
217-C Fourth St., N.E., Canton 2, Ohio

Please send your Free Illustrated Folder "Color Suggestions" featuring ROMANY Real Clay Tile. HG 256

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ADDRESS.....

CITY.....ZONE.....STATE.....


DUNBAR
New York, Boston, Chicago, Kansas City, Los Angeles, Seattle, Factory: Berne, Indiana

LETTERS TO THE EDITOR

Champagne on the fire

Sir:
Thank you so much for Myra Waldo's recipes (*Champagne Cookbook*, December). We all take pride in turning out dishes in the grand manner once in a while.
MRS. E. B. W., *St. Louis, Mo.*

Sir:
Myra Waldo advocates egregious waste of an Elysian beverage which should never be contaminated except, perhaps, by a lacing of good Cognac or Armagnac on rare occasions. After stewing in a pot, any dry white wine will give food the same flavor. In fact, I defy an expert to detect the difference.
H. E. D., *Philadelphia, Penna.*

Sir:
We were pleased to find an article on champagne and champagne cookery but dismayed at the inaccurate references to California sparkling wines.

These statements were made: "Any French champagne is matured in the bottle, a complicated process taking from six months to four years. Domestic champagnes, apart from some New York State brands, are fermented in bulk."

This is not correct, and does great harm to the many California producers of bottle fermented champagne and other sparkling wines. Bottle fermented sparkling wines have been produced in California since 1855. There are presently fourteen wineries in California producing bottle fermented champagne. There are also twenty-six wineries producing bulk process sparkling wines. Incidentally, the Charmat process of bulk secondary fermentation of sparkling wines was developed in France and is widely used there.
F. A. W., *Wine Institute, San Francisco*

H&G's apologies to the 14 of California's 40 fine wineries. Our researcher has been banished to the cellar for further aging. Ed.

In defense of bop

Sir:
Someone should enlighten Deems Taylor (*Rising Sound of Music In Your Homes*, December) about current musical trends and tastes. I refer to his repeated use of the word "bop," which he claims is so popular with the "aesthetically savage teenagers." It doesn't take a Juilliard graduate to tell us that the musical junk currently the rage with teenage record buyers is about as bad as music can get, but it is definitely not "bop." Bop is, or was, a school of jazz which came into prominence during the early '40's. It grew from the minds and talents of great musicians [whose] ideas and styles have greatly influenced all modern jazz and serious jazz musicians.
L. S., *Wynnewood, Penna.*

Sir:
The statement is made (*Sound and the Music in Your Home*, December) that "any speaker system gives its best performance when it is installed in a corner of the room." This is a complete untruth, for there are many loudspeaker systems designed to go along one wall and/or away from any wall.
O. B., *Beverly Hills, Calif.*

The best hi fi equipment gives outstanding performance in the installations for which it has been designed, but it is the consensus among technicians that corner installation does improve low frequency tones. The improvement is most noticeable in less expensive equipment. Ed.

Split-level laureate

Sir:
The collaboration of Ogden Nash and Robert Osborn (*I'll Eat My Split-Level Turkey in the Breezeway*, December [illegible]) is timely [illegible] also painfully pertinent. Mr. Osborn's do-it-yourself Santa Claus is my favorite cartoon of the year.
MRS. P. L. M., *St. Paul, Minn.*

Sir:
Any time Ogden Nash will honor my porte-cochere, I shall give him the run of my cluttered attic, provide a hoist for my 1923 bathtub and feed him turkey à la mansard. Let's have more of his verse in House & Garden.
J. C. D., *Nashville, Tenn.*

Hurd's Southwest

Sir:
If Peter Hurd (*The True Colors of the Southwest*, December) were not so fine a painter, I would say that he had missed his calling. The article is a distinguished piece of writing.
E. L. G., *Cincinnati, Ohio*





Nine newest spinets pictured in wide variety of home settings . . . *dyna-tension* Everett, the small piano with the tone beauty of a grand! Mail the coupon today.

EVERETT PIANO COMPANY
Division of Meridan Corp.
South Haven 4, Mich.

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CITY, STATE _____

Insist on POWERS

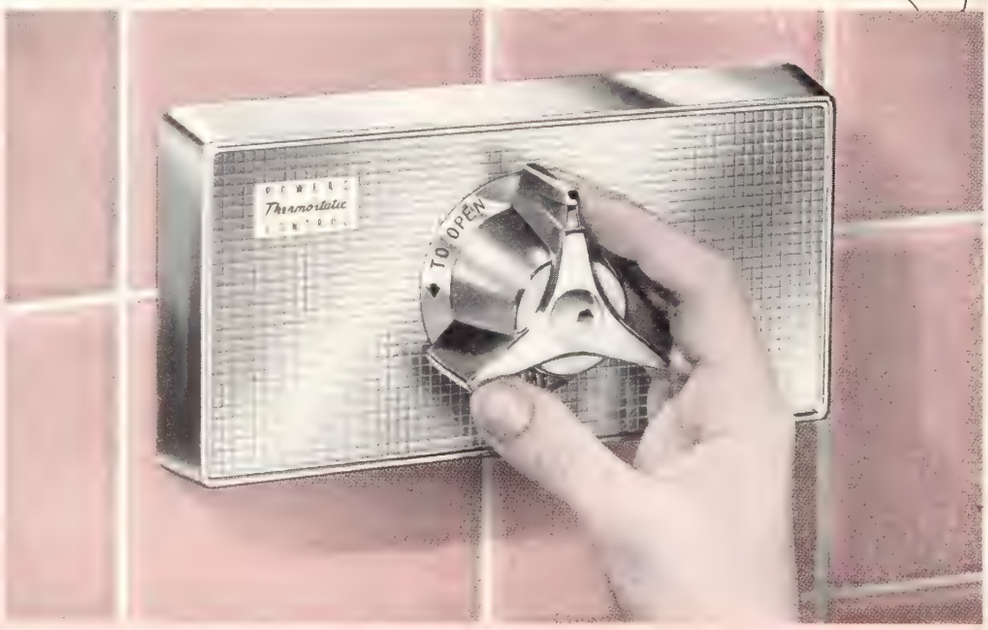
NEW Hydroguard®

Your Best Insurance for SAFE, Comfortable Showers!

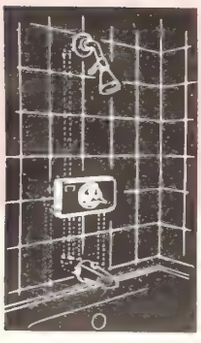




You're the Boss in a HYDROGUARD controlled shower. You can really enjoy worry-free bathing. No more dodging sudden shots of cold or scalding water.



HYDROGUARD is the finest thermostatic shower control made. Its handsome cover with smart two-toned chrome finish blends harmoniously with fixtures of modern design.





More Convenient ... HYDROGUARD installations for shower and tub (shown above) or in shower stall are uncluttered with various valves. There's only ONE dial to turn instead of 2 to 4 valves. HYDROGUARD'S simplicity eliminates confusion, simplifies piping and tile work and improves appearance.



Don't skimp on Safety in the bath.com. Ask your Architect, Builder or Plumbing Contractor to give you HYDROGUARD protection for your shower and tub.

Its Modern Styling Adds Glamour to Shower Baths

Powers HYDROGUARD Is Thermostatic. It always maintains shower or tub temperature wherever you set it ... regardless of *temperature* or *pressure* changes in water supply.

Thermostatic SAFETY LIMIT Protects You from Scalding. It prevents flow of water to shower or tub above 110°F. Should cold water supply fail, HYDROGUARD instantly and completely shuts off hot water.

Conserves Water formerly wasted while adjusting various valves before bathing and jumping in and out of shower because of temperature changes.

Enjoy Luxurious Comfort and Safety in Your Showers. Insist on HYDROGUARD. Closed-in showers especially need its protection. HYDROGUARD is best for new buildings and bathroom remodeling.

For further information write for Booklet HG-256

THE POWERS REGULATOR COMPANY

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GOOD OLD TRANSITIONAL

It is getting more difficult all the time to make sense about style in architecture and design. This is partly because making a home is as close as most of us ever get to a creative art in our lifetime; we are therefore understandably subjective and sensitive about the whole thing. And to make matters worse there are few subjects of everyday experience in which we suffer a greater handicap of language. There seems to be no idiom common enough to permit us to communicate with any precision what we think about a house and the things that are in it. Our adjectives grow ever more ambiguous as the hard word is discarded for the soft euphemism.

No two words of the jargon are less precise or more abused than *modern* and *traditional*. It is not just a problem of relativity: of defining now vs. then (although it would be quite a feat to find any two persons who would agree on how old something has to be before it ceases to be new). In any case the two words long since ceased to connote time and are now commonly used to describe substance (a *glass* house) and form (a *flat* house). *Contemporary* is the polite synonym for *modern* because it suggests absolutely nothing beyond "now in use." The most tactful of all terms is that reliable old weasel *transitional* which can be used to describe everything from the Toonerville Trolley to Picasso's latest painting.

The trouble is that most of us are getting lazy, and it is easier to use labels than to think critically and speak clearly. One articulate exception is the gifted and thoughtful young architect Thornton Ladd. In our conversation with him (page 92) he describes his own distinguished work as a synthesis of many styles. Because it is still evolving, it will defy a label until his last house is built. Ours, Ladd says, is an age of synthesis in all art forms. He deplores the arbitrary rejection of the past by the self-consciously "modern" architect as an abstraction that is "unnatural and undesirable." His conclusion: The best modern evolves from the best traditional.

We agree. Furthermore we do not always know just what is new under the sun. How very new is the wheel compared to the atom; yet how much longer have we known one than the other. What we have long known is that a thing is not good or beautiful or true just because it is new or old.

We agree too with another thoughtful man, Lord Chesterfield, who in another transitional age two centuries ago wrote: "Speak of moderns without contempt, and of the ancients without idolatry."

W. H. L., JR.

Best Living Ideas of Our Time

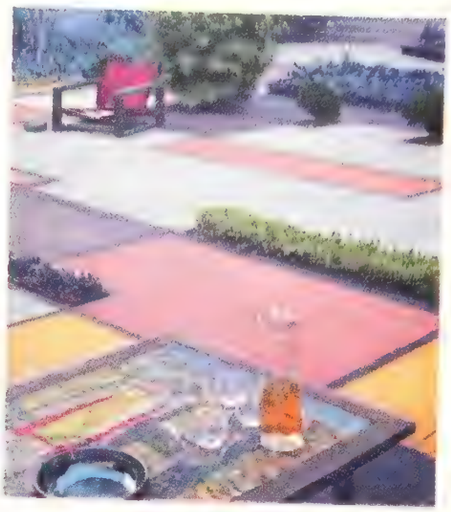
Our American living is in the midst of a revolution, which differs from most revolutions in that it creates faster than it destroys. As if compelled to foster obsolescence, industry pours out new devices and new materials for our homes, and we snatch them up—not because there was really anything wrong with the old ones but because the new ones are more useful, more efficient or more beautiful. The new devices and materials are worthy of new ideas and new uses, and these we are getting, too, from artists, from designers, from architects and even from industry. Less and less often do we hear the question, "Why didn't somebody think of this before?" Somebody already *has* thought of it. It may be a basically practical idea, like kitchens-in-a-package; an aesthetic one, like fresh beauty in the bathroom, or a grand conception in architecture that changes not merely the look but the life in our homes. Some of these ideas are radically different from what we have cherished in the past, but they are *living* ideas for today and they will surely affect your homes sooner or later.





House on posts

in "Best Building Ideas"



No-fade gardens

in "Six Basic Garden Projects"

Packaged kitchen

in "How to Plan Your Own Kitchen"





Bathing in beauty

in "Personal Weight at Pool and Bath"

100 new decorating ideas for the personal world of

Bed *and* Bath





HERBERT MATTER

Our public and personal worlds have only a door between them, yet they are as different as day and night. When we cross the threshold into the bedroom and bath, we are in the world of our own choosing. Here is rest and refreshment and dreams and even singing. It is where we are ourselves and at ease. Happily, today we can pamper ourselves with the colors and the comforts of a new luxury. Extending far beyond the size of a mattress or the temperature of a bath, this luxury is shown in the eclectic elegance of the bedroom of Princess Artchil Gourielli on the opposite page, and in the rooms which follow. In this 12 page portfolio H & G presents decorating ideas for your own personal world.

Shopping information page 116

TOM LEONARD





Authentic cupboard beds are teamed with traditional toile





Bed in a niche has a built-in look

THE FRIENDLINESS OF FRENCH PROVINCIAL

The personality of Mary Martin, whose radiance has won the love of theatre audiences while her talents were arousing their cheers, is reflected in the furniture she chose for her Connecticut house. She and her husband, Richard Halliday, feel at home with unpretentious French Provincial pieces, which they mix with objects collected in their travels. In the guest room (opposite) and Miss Martin's own bedroom (above) the focus is on beds treated in the French Provincial fashion. One bed in the guest room (with its steps) is an original *lit clos*, or open-front cupboard bed, popular in Brittany and the Vosges mountains. Its mate (at right) is a line-for-line reproduction. The rococo paneling frames a figured bed covering made of a toile whose motif depicts French traveling players. Behind each bed are a bookshelf and reading light. The needlepoint rug, designed and made by the Hallidays, is one of a pair for the guest room. In the other room a similar effect is created by placing a bed in a niche and setting it off with valance and tieback curtains of another toile with a theme of meandering flowers. The same fabric is used inside the niche on the walls, windows and as the dust ruffle beneath a bed covering of pleated tulle.



Striped flock paper and India cotton saris make a pavilion of the bed area in the corner of a small guest room designed by photographer Horst P. Horst. A bookshelf was built in around the bed, and the wall between shelf and bed padded in quilted material. Bedspread motif and color scheme derive from Meissen china "Onion" pattern.

Decorator: Yolanda Saylor



Curtains with a Roman motif key the decoration of actor Tyrone Power's bedroom in his New York apartment. Louis XVI furniture was chosen for its restrained lines in keeping with the classic theme. Desk, night tables are scaled to a man's taste.

IDEAS FOR ENLARGING BEDROOMS



Tester bed placed flush with wall between doors leaves more floor space for other pieces of furniture. Sheraton drop-leaf table beside bed is also used as a desk. Stacked pair of English campaign chests forms a handsome chest of drawers. Striped denim on bed and windows adds a fresh note.

J. J. McLaughlin house in Fairfield, Connecticut. Decorators: Stephen Mallory-James Tillis Interiors Inc.



Built-ins for books and bed linen make a small room shipshape. The light wood paneling gives added depth. Ship's lamps hung on the sides of shelves save table space. To tie the room scheme together, small-scaled sofa-bed and armchair are slip-covered in the same plaid used for curtains.

BEDROOMS WITH FAMOUS AUTOGRAPHS



Embroidered organdy in "Monterey" pattern gives feminine look to singer Jane Froman's bedroom in New York. Walls and carpet are in her favorite color, blue. Chaise is where she knits, desk where she writes thank-you notes.



Carpeted bed in the New York penthouse of opera singer Patrice Munsel serves as a roomy sofa. Books and bound music scores are within easy reach. Bedside storage pieces are painted to match the walls in deep restful gray. Blown-glass lamps diffuse light softly. Windows are curtained simply so as not to detract from skyline view.

PHOTOS BY LEONARD PEREZ, HOUSE



Allover wallpaper design makes a small dormer room seem more spacious. Used on walls and ceiling, it erases the angular lines. The delicate fern motif suggests a greenhouse. Window is curtained in light, airy tambour organdy.



Patterns that lift the eye help to enlarge a small dormer room. The walls are papered in vertical pastel stripes, and pointed coverlets are used over tailored petticoats on the spool beds. To give importance to the small windows, white linen curtains trimmed in ball fringe are hung to the floor over a tier of café curtains.





His *or* Hers?

Which sex should have the say in the bedroom? William Pahlmann, decorator, and Dino Levi, Venetian designer and importer, argue a burning question in the art of decoration.



William Pahlmann is a Texan and a bachelor who is an interior and industrial designer. His theories were recently published in *The Pahlmann Book of Interior Design.* In the Mustard yellow bedroom of his New York apartment (opposite) a three-quarter bed with lighted headboard is flanked by mobile tables.



Dino Levi is a native of Italy whose New York firm, Dinolevi, Inc., specializes in Venetian antique furniture and reproductions. He is married, the father of five children. In the pale blue and beige bedroom of his New York apartment (opposite) is a pair of Italian beds upholstered in raspberry-printed silk, with bombé chest between.

KERTESZ

Mr. Pahlmann: "No man should have to wade through yards of ruffles in his own bedroom. The most successful rooms are always those where a man can put his feet up and relax. Dinky furniture. Dresden. petit point and spindly beds are unsuitable. A man requires more substantial things."

Mr. Levi: "Luxury and comfort don't have to be incompatible. Don't you think Louis XV was comfortable in Mme. Du Barry's boudoir? A man doesn't want a bedroom to remind him of his office. He wants to forget his functional furniture, metal desk and swivel chair. The bedroom is a woman's room, and a man has nothing to do with decorating it."

Mr. Pahlmann: "A man shouldn't be made to feel (or look) the fool in his bedroom. A woman should always be conscious of his comfort. She can turn her boudoir into a princess's castle, but she can't turn him into a Prince Charming. The ideal master bedroom is a sitting room as well as a bedroom. It is pleasant to have breakfast, tea or even a cocktail at a small table in the bedroom. The woman should have a chaise longue for herself *and* a comfortable chair and ottoman for her husband; otherwise he will throw himself on the bed. With each chair should go a good reading lamp. If there isn't enough space for this kind of seating in the room, at least use a practical spread on the bed so that the man can stretch out on it if he wants to. (No man is going to fold back a bedspread.) A bedroom must function in two ways: it must give comfort and it must be easy to keep neat. Bedside tables with drawers and space for books, magazines, glass of water, ash tray and small radio should be provided at each side of the bed. Marble or plastic tops are good. Each table should have a reading light with switch placed low enough to reach without groping. (I frequently attach an interrupter switch on the cord about six inches from the base.) The man should have a telephone on his side but seldom gets it."

Mr. Levi: "What you have described is a cold room. I don't like austere bedrooms; they remind me of monks' cells. What's more, for all your paraphernalia the bedroom would have to be very large. When a bedroom is oversized, you lose the intimacy, which is the best part. In the 18th century when rooms were huge, people took refuge in great poster beds with canopies. They could pull the curtains around them and escape all that emptiness. The bed is a modern invention, you know. The Romans didn't have beds. They had couches to recline on, but they slept on the floor. The bed originated in Italy in the 16th century. During the Renaissance, it became a big apparatus, a room within a room. There is a story about Martin Luther's first glimpse of a bed in the papal palace during a visit to Rome. He was shocked at the feminine look of the bed and the idea that anyone would indulge himself with such a monument of laziness. Today the bed is accepted, and the woman is queen of the bedroom. Men have a lot to say about furniture and equipment all through the rest of the house, because it has become so functional; the bedroom is the only place left which a woman can decorate to suit herself. The man can have his big easy chair in the den or in a corner of the living room. I am afraid, Mr. Pahlmann, that you have deep-rooted bachelor habits."

Mr. Pahlmann: "I am a bachelor, but I have decorated a couple of hundred highly successful master bedrooms. The American husband is a hard-working man. He needs a place to relax and read his paper before dinner. Most men are willing to let the woman have the say in decorating, but she should respect his needs. It all adds up to mutual respect for each other's wishes. If he likes sunlight in the morning, and she doesn't, she will just have to wear an eye mask."

Mr. Levi: "Nonsense. A married man has to compromise practically every five minutes."

Mr. Pahlmann: "If a woman wants to dress up the bedroom to impress her friends, that's all right as long as she is always conscious of her husband's comfort. He is no dashing Don Juan with flashing teeth. Some men are apt to accept fussier bedrooms than others. A room can be done in the most delicate French style, but the selection of colors, fabrics and the way they are used will determine how feminine or masculine the room will look. A restrained style of bed covering is preferable to flounce after flounce after flounce. There is no reason why a woman cannot use tambour organdy curtains on the window, provided she doesn't (*Continued on page 133*)

Serene and restful: a background of soft blues shading from Sky Blue walls and bedspread to deeper Cerulean Blue carpeting. Mocha-striped bed sheets and harmonizing blanket spice the scheme. The bathroom is treated as an extension of the bedroom by using identical blues and repeating the stripe in wallpaper. The hand-brushed stripes in H&G's Sky Blue and white give relief to the sleek tile and plastic surfaces.

H&G COLORS FOR YOUR PERSONAL BED AND BATH

Our choices throughout life are largely influenced by color from the moment we first reach for the bright red toy. People respond to different colors in different ways, and in the personal world of bed and bath it is natural to surround ourselves with the colors we like the best. Often a person prefers colors that provide a complete change from daily associations. Patrice Munsel, whose bedroom is shown on page 59, loves flamboyant red and wears at least one red costume in any vivacious role she sings. But when it comes to her bedroom, she prefers a restful gray background. Pastel color schemes or varying shades of one color are soothing and relaxing. People who wake up easily in the morning and like a room flooded with sunlight may prefer warm, bright shades, perhaps the new sundrenched colors. When two people with different color preferences share a room, a compromise can be reached by choosing one color for the background and using accents of another color. The Sky Blue bedroom (opposite) with its spice-colored accents is a good example. HOUSE & GARDEN's collection of colors makes it possible to create any scheme under the sun. These colors are picked to be used together and are equally effective in any room of the house. In a bedroom, it is best to keep the color scheme simple. Combine tones of one color such as a family of blues or warm and cool pinks, or use close-harmony colors such as Saffron, Citron and Tangerine against a neutral background. You can carry out an H&G color scheme to the last detail, using sheets with printed borders and blankets in vivid accent colors. The same color scheme can be repeated in an adjoining bathroom in tiles and equipment as well as in the towels, bath rugs and accessories. There are many delightful patterns in wallpapers and fabrics to add interest to any room, and you can point up a whole scheme with the glitter of gold.

Shopping information for the following three pages on page 116. List of stores carrying bed and bath merchandise in H&G colors is on page 116.

Young and pretty: a delicate range of pinks from cool Carnation to warm Siamese Pink. A small-scaled butterfly wallpaper makes the room seem larger. Matching chintz petticoat on the bed is tailored with corner kick pleats. When the bed is turned down, pink lace turns up on the printed borders of sheet and pillowcase. In the bath, pink is repeated, with Lemon Peel accents. Wallpaper pattern is taken from an antique button collection.

Bright and cheerful: sundrenched colors silhouetted against white walls. Curtains and dust ruffle are made of Tangerine felt, a material that can be cut in any pattern and need not be hemmed. Bed linens with borders printed in a baroque scroll with monogram are set off by a Citron Yellow blanket. Towels and curtains carry out the same color scheme in the bathroom against walls papered in black and white.

Photographed by Guerrero at Roslyn Hills Country Estates, New York

SUNDRENCHED COLORS WITH WHITE



PINKS FROSTED WITH WHITE



BLUES SPICED WITH BEIGE



SUNDRENCHED ACCENTS IN THE BATH



PINK PLUS YELLOW IN THE BATH



RELATED BLUES IN THE BATH



Three new looks for bed and bath



The brass look brings delicate glitter to your bath. You can change the tones
[illegible] gold finished accessories: jars,
[illegible] and introduce a flash of gold
[illegible] stripes or solid colors with
[illegible] there are metallic-printed
[illegible] mats with bath rug to match
[illegible] toned curtain and waste
[illegible] blankets will glow to match.



The sun-drenched look brings a new group of colors to bed and bath. These are the bright and coppery tones of sun and sun-ripened fruit (cantaloupes, lemons, apricots). Pair two for the best effect in bedroom or bath. They are striking against neutral backgrounds or black and white tiled baths. Designs such as the bold harlequin, multi-colored plaid, Spanish tile or oak leaf add interest to a bathroom that is completely tiled. If the tile stops half way up the wall, you can paint or paper the upper half to match a brick red towel, an apricot shower curtain, or champagne bath rug with sunburst motif.

The flower look brings a breath of spring to a feminine bath or bedroom. For the bathroom there are towels printed in morning-glories and carnations. If you already have flowered paper or curtains, use flowered accessories instead: decorate a [illegible] bottle or bowknot towel bars. In the bedroom you can [illegible] mattress up. Complete wardrobes for the bed come in widely scattered daisy prints in Blue Mist, tiny all-over designs of cotton rosebuds, and in petal colors from Carnation ticking to Clover Pink or Hyacinth blankets.



MORLEY BAER





Best Building Ideas of Our Time

The three houses you are about to see qualify as unique. One-of-a-kind in character and spirit, they are of frankly advanced design. They embody the architectural thinking that will influence house planning in 1956 and later years, and they offer us some of the best building ideas of our time. The first house shows the wisdom and happy results of planning house and site as a single entity. The indoors borrows space outdoors, and the outdoors opens up the whole interior. The house walls are not physical limits and the lot lines are not visual limits for this house. The result is an expansive way of living on a relatively inexpensive scale. The second house illustrates the maturing of the contemporary style. It has the flat roofs and enormous glass areas which are so often frowned upon as stark and monotonous. Yet it is neither cold nor barren; it is a house of great warmth and imaginative design as you may see on pages 70-75. It is modern; yet it shows the significance of Oriental traditions. The third house, on pages 76-78, presents a new building method which is simplicity in itself and permits almost unlimited freedom in the planning of interior space. As a result this house may also be opened up to light, air, and view. All three houses are, we stress, houses that forecast the future. What can such houses offer you in planning a new but perhaps more modest house? A great deal. In them you may find ideas, large or small, to inspire, to shape, to direct your thinking for your new home, which can be as individual and distinguished in its way as these three.

1. *MERGING HOUSE AND SITE*

This small house near San Francisco seems twice its 1,550 foot size to its owners, Mr. and Mrs. James Byrne, because house and site were planned together. Two decks and a garden terrace add 1,100 feet of outdoor living space to the five indoor rooms. Every room opens directly outdoors and window walls vastly extend the confines of the rooms. The deck at the water's edge, overlooking Belvedere Lagoon, serves as an extension of living room, dining room and master bedroom. It is open for sunbathing, enjoying the breeze and the bay view. The other deck is a shaded spot out of the wind and overlooking the small, sheltered garden. It also enlarges the rooms. Although its location endows the lot with wide horizons of water and mountains, the lot itself is only 73′ x 102′ with every inch of it planned for best possible use.

Opposite

Top

Rear of house looks out over Lagoon from living room, deck, master bedroom. Note Oriental influence in wood walls, low pitched roof.

Bottom, left

Living room seems twice its size because shoji screens push back and add outdoor deck to it visually and physically. View is of Mt. Tamelpais.

Bottom, right

Lagoon deck is key to merging indoors and outdoors. Roof rafters extend over part of it; rooms join it; steps lead from it to dock and water.



Entrance is at side of the house. Grayed redwood walls frame it; garden path leads to it.

Outdoor areas double living space



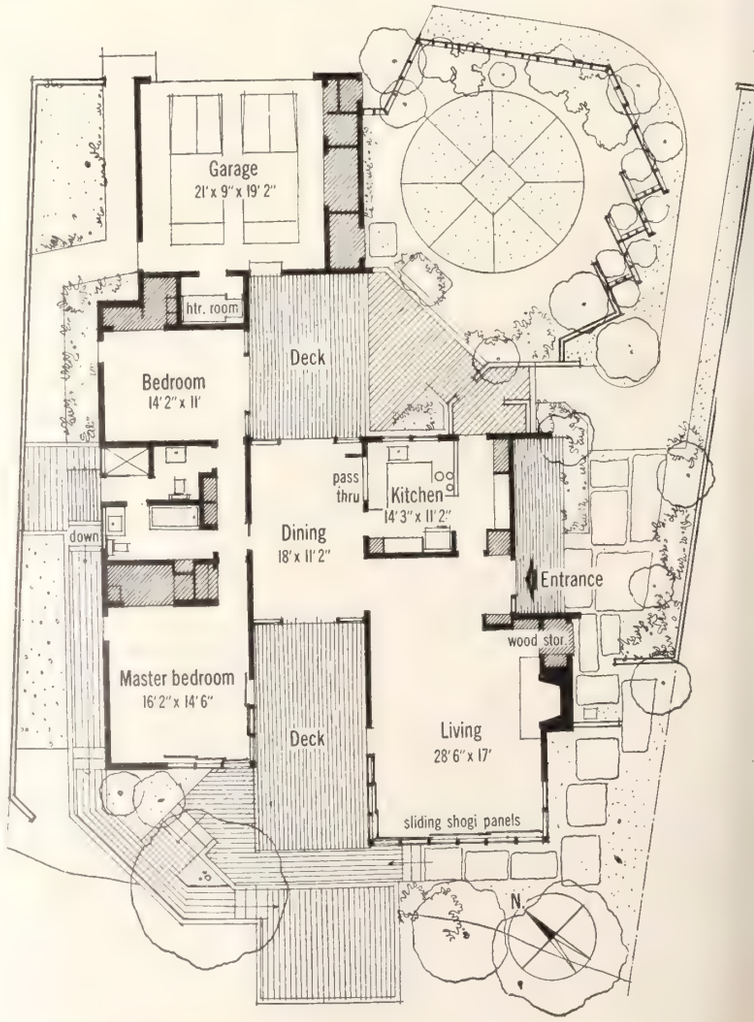
Dining area opens wide to front deck at one end of house, to lagoon deck at other. It brings light and air through the house.



Kitchen is just a few steps from front and rear decks as well as dining room. Pass-through is also snack bar.



Opposite end of dining area shows lagoon deck beyond. Living room to right, bedrooms to left.



Architect: Worley K. Wong and John Carden Campbell
Owners: Mr. and Mrs. James Byrne
Landscape Architect: Thomas Church

MORLEY BAER



Overlooking the water the living room has ceiling-high windows for full view outdoors and greatest illusion of space indoors. To subdue glare from sun and water in the late afternoon, teak frame shojis (made of plasticized beige pulp paper) slide across the glass. They can be arranged in many ways to let in light and air but keep out sun.





Living room walls and floors are Siamese teak planks; mantel and hearth are black marble; ceiling is painted peacock blue. Antique furniture from China and Japan blends well with the room's modern pieces.

BUILDING IDEAS

- *Three outdoor areas expand the five rooms of the house.*
- *Good site planning makes fine use of 73′ x 102′ lot.*
- *Natural wood walls inside and outside house reduce maintenance.*
- *Sun control screens temper sun glare and light on west exposure.*
- *Dining room opens at two ends, acts as breezeway for good ventilation.*



70 Entrance court of house with adroitly landscaped lily pond faces the southwest, and is a protected, all year, sunny spot.

2. *THE MELLOWING OF MODERN*



When Mrs. Jackson Burke decided to build a house, she wrote her architect a letter expressing in general terms her conception of what a house should be. She was emphatic in her preference for contemporary design. "I choose to live in a modern house," she wrote, "because I want to live in the present. I want to take advantage of new techniques and ways through which one can express beauty and attain comfort." But she had qualifications. Her house, said Mrs. Burke, must not possess "an impersonal, antiseptic, institutional quality." The result of Mrs. Burke's views and her architect's interpretation is the house shown here. Built on Center Island overlooking New York's Long Island Sound, it embodies both the beauty and the comfort its owner sought. It is large, open and spacious, three stories high at the back, with a guest wing which is almost a separate unit. In the house, privacy may be easily found. The living room, for instance, is two stories high, with a wall of glass panels on one side and a great upper window on the other. But at one end of the room is a fireplace cove which provides a snug contrast to the openness. Although the house was designed to accommodate a busy social life, it also includes an "escape" area—the master bedroom-sitting room suite, which is the only living space on the third floor. Two large sun decks and promenade decks running around most of the main floor offer many beautiful vistas.



Plastic bubble over dining table brings in sunlight, starlight and sky dome view of trees.



Dining room window walls open to decks.



6 outdoor living areas give the house variety

The Burke house has decks, gardens and terraces on three sides. They add interest and variety to the interior. As the owners say, "Guests feel the house is full of surprises. They can never predict just what will be around the corner." This change in the treatment of space as you move from one area to another is the hallmark of an interesting house. In the two-story living room the rear glass wall allows a sweeping view of Long Island Sound. The windows slide open to a deck which extends around three sides of the house. In contrast, the bedroom wing overlooks a small, informal garden, which has a brook running through it under weeping birch trees. The dining room opens two ways—to the lily pond in the entrance court at the front and to a view of beach and Sound. The two-room suite on the upper floor, which the owners reserve to themselves, has its own private deck, perched like the bridge of a ship overlooking the water. The side terrace, on the facing page, is a favorite place to survey the gardens. And the sixth area, often used by beach bathers, opens off the family room which is beneath the living room. Note spiral stair to deck.

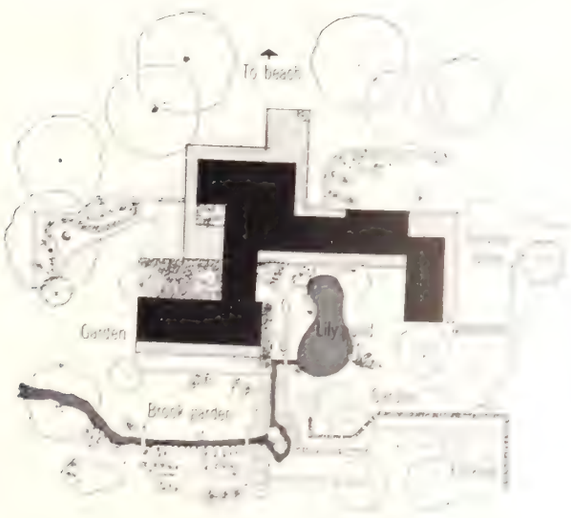
BUILDING IDEAS

- *Variety of materials, wood siding, stone and painted brick, suits the setting.*
- *Design of house and design of landscaping are completely integrated.*
- *House is versatile and varied; it spreads in three directions, rises to three floor levels and provides six outdoor areas in which to entertain or just relax.*
- *Complete privacy is possible for the owners and their guests.*

Three levels overlook the Sound. Each has its own outdoor deck or terrace looking down or leading down to the beach.

KERTESZ

Side terrace overlooks gardens, is right size for quiet chat and relaxation.



Landscape plan shows lily pond in front courtyard, wood garden in front of bedroom wing, outdoor living areas surrounding the house. They complement the rooms of the house and were planned as an integral part of the home's living space.



Stair hall has sliding glass windows opening to terrace shown at top of page.



Living room occupies separate area in house, and most of it is two stories high. At this end it is an expansive room with windows on three sides and a pleasant grouping of comfortably oversize furniture. The music wall at the far end of the room houses TV, radio and record player and has storage space. The deck outside the sliding glass window wall extends the room in size and adds view of Sound.

HOUSE NO. 2 *continued*

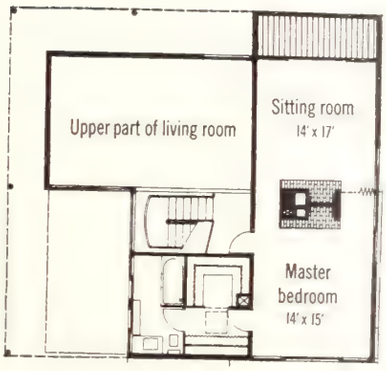
Open planning need not mean a house without privacy

Fireplace end of living room sets a different mood. It is one story high, enclosed on three sides by solid walls. A place for cocktails or conversation, it gives the owners a change of scene, a contrast to the views through window walls. Alcove sofa is bright orange Siamese silk against brick walls painted black. Long sofa is gray Siamese silk; silk pillows are blue, yellow, orange. Wood walls are mahogany.

KERTESZ



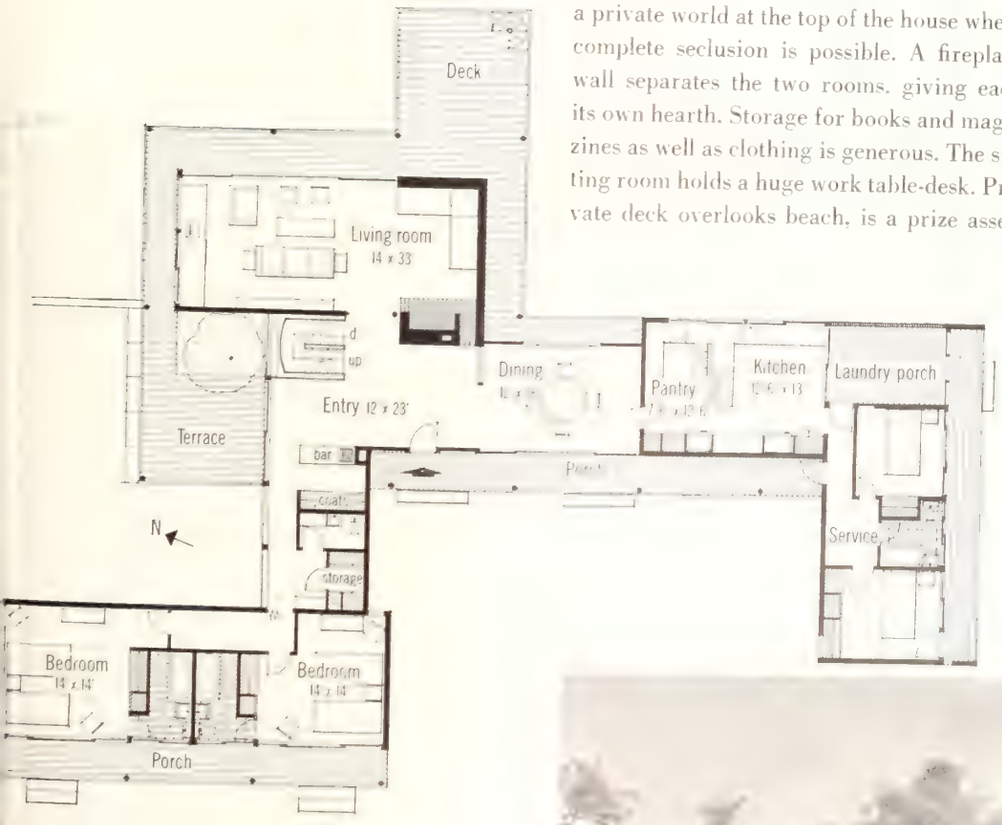
Owners: Mr. and Mrs. Jackson Burke
Architects: The Architects Collaborative—Benjamin Thompson in charge of design including interiors and landscaping.
Decoration: Design Research





Owners' suite, on second floor, has bedroom, outside deck, sitting room and dressing room-bath as shown in plan (left). It is a private world at the top of the house where complete seclusion is possible. A fireplace wall separates the two rooms, giving each its own hearth. Storage for books and magazines as well as clothing is generous. The sitting room holds a huge work table-desk. Private deck overlooks beach, is a prize asset.





The first floor, spread out in three general areas for living, sleeping, service, is almost surrounded by decks and terraces. As the owners say, "It's a marvellous house for entertaining. You can open the sliding glass doors on almost every side of the house and people can come and go as they wish." Each zone of the house closes easily for privacy.

Bedroom wing is like a private guest house. Its diminutive design contrasts with the big scale of the rest of the house. Inside, as shown in plan above, are two bedrooms and two baths. As in a Japanese house, the doors (glass in this case) slide open to a long, shallow porch. A landscaped brook flows in front of the entire wing.





Pillar-and-slab construction (see front of house) permits unlimited use of glass walls and unobstructed living space. This house was built on two levels so that a full view of Biscayne Bay (at the back of house) might be had from all rooms. Wooden louvers are set in the glass walls for privacy and ventilation; louvers around the roof, railings along the second floor balcony act as sun visors to reduce glare from the sky and heat from the sun.

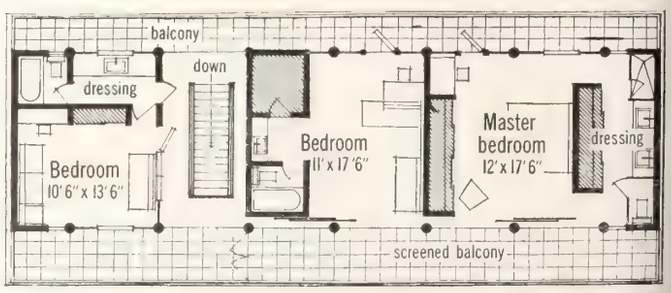
3.

THE USE OF NEW BUILDING METHODS

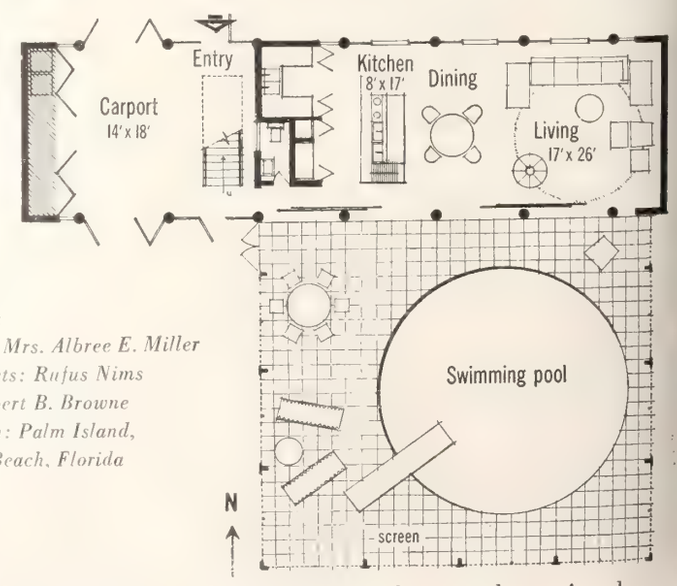
Miami motorists passing the Albree E. Miller home on Palm Island almost invariably slow down for a second, searching look. A good many even make their way to the house and request a tour of inspection or an explanation. The explanation is simple.

The Miller house, 2,460 sq. ft. in size, is essentially two layers of open living space suspended between concrete floors and roof. Supporting the second floor and roof are fourteen poured concrete columns arranged in two rows of seven each. Although this building method has been used for many years in industrial construction, its application in home design is rare. The advantages, however, are impressive. Because no supporting walls are needed, the architect may open up outside walls as he chooses, may place indoor partitions wherever he wishes, or he may leave them out altogether.

On the second floor of the Miller house partitions separate three bedroom-bath areas. But on the main floor only a single partition stands, separating living room and kitchen from the carport. Aside from the construction method itself, the most remarkable feature of the house is its cooking center. An integral part of the living room, it is an elaborate steel cooking island. A restaurant executive and amateur chef, Mr. Miller designed the island so that he could prepare meals without leaving his guests. For pictures and details of cooking island, please turn page.



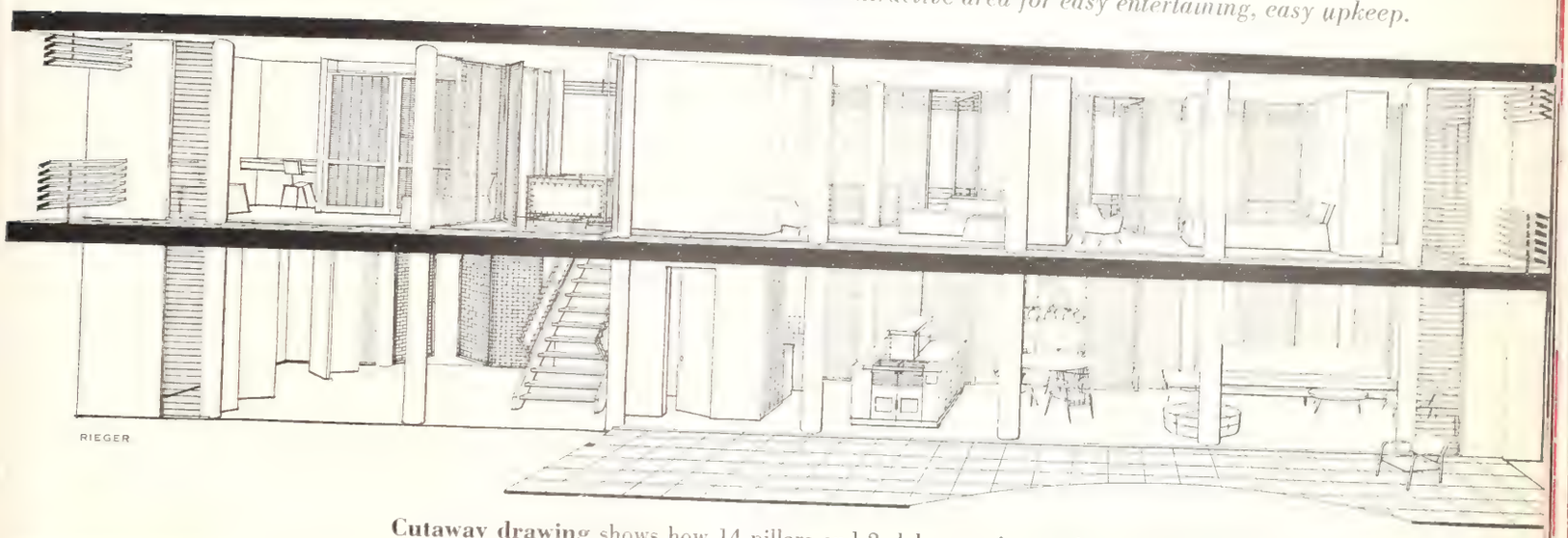
Second floor plan shows son's apartment and owners' suite.



Owners:
Mr. and Mrs. Albree E. Miller
Architects: Rufus Nims and Robert B. Browne
Location: Palm Island, Miami Beach, Florida

Living room and swimming pool area, shown in plan, create an integrated space to live and entertain in.

- *With floor and roof supported by concrete pillars, entire walls may be opened up for view and ventilation. Inside partitions can be placed anywhere.*
- *Good design combines living-dining room and kitchen in one attractive area for easy entertaining, easy upkeep.*



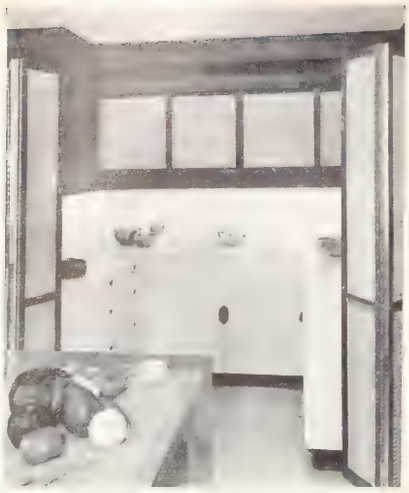
Cutaway drawing shows how 14 pillars and 2 slabs permit complete freedom for planning interior space.



Swimming pool on Bay side is separated from the house only by a sliding glass wall. A transparent plastic screening, two stories high, bars insects completely and surrounds pool.



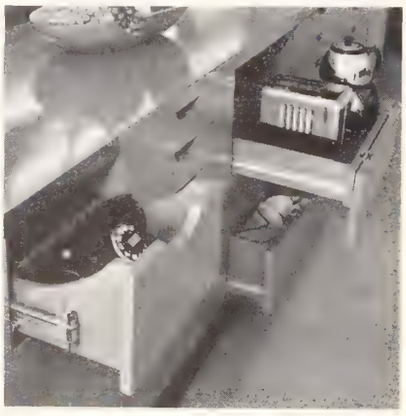
Food storage, refrigeration units are built into back of cooking island.



Folding woven wood doors close off sink and cabinets in cleanup area.



Barbecue grill, at end of island, is stainless steel. Note stove in wall.



Drawers at front of island hold telephone, toaster, coffeemaker, linens.

Opposite

One handsome area for cooking, entertaining

Top

A custom-built cooking island stands at one end of living-dining room. The owner planned the details of the island and the cleanup area (where food is stored and dishes washed behind concealing doors). "I used lessons I learned from time and motion studies to save work," he says. "You don't have to move a step to talk to anyone and everything is at hand."

Bottom left

Detachable hood is hung over grill before broiling steaks. It fastens to stainless steel vent above cooking island which expels smoke and odors from both the grill and countertop burners through floor duct.

Bottom right

Built-in stove unit supplements the charcoal grill in food preparation. In the foreground is a part of the chopping block. The entire unit is planned for serving either a swimming party lunch or elaborate dinner.

How to plan your own kitchen

Here and on the next 12 pages are kitchens whose keynote is individuality

Today freedom and flexibility have replaced fad and formula in kitchen planning. You can have a floor plan to suit any space, living pattern or cooking idiosyncrasy. You have complete freedom of choice in equipment, colors and materials. Yet this freedom poses a responsibility. In order to have the kitchen that reflects your personal taste in color, cooking and living, you should decide what you want of your kitchen and know how to get it. In order to give you practical planning pointers, H&G consulted the experts who designed the kitchens shown on the following pages. The three factors you should take into account first are the space you have, the way you live and the amount of money you want to spend. Draw up a floor plan of your kitchen, including all doors, windows, closets, utility connections and wall breaks and make several sketches of different locations of equipment. Include any special features you want such as a planning desk or dining space. Whether you want a U-shaped, L-shaped, peninsula or island arrangement, keep a work-triangle relation of refrigerator, sink and range. Take into consideration the fact that you use the refrigerator five times as often as any other piece of equipment and that the family will need access to it while you are working. Look your plans over for several days and pick the one that is most workable and attractive to you. Now is the time to make elevations and estimate cost (you will (*Continued on page 131*)





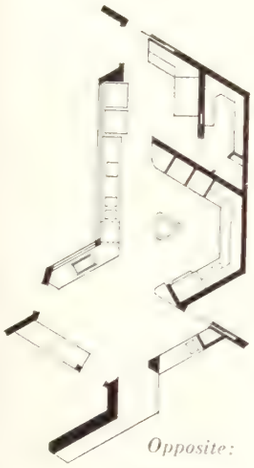




If you want

A SELF-SUFFICIENT KITCHEN

Ever since the days of the root cellar and the ice house, adequate and convenient storage has been a problem for families living in the country. When marketing is done in bulk and infrequently, the kitchen must be a domestic supermarket capable of storing anything from a quarter of beef to a case of wine. The self-sufficient kitchen shown here was designed for a family with young children who live on a ranch in a California farming area. Ceilings up to 14 feet in height allow plenty of wall storage space (seldom-used items are stored at the higher levels), and a flexible floor plan provides the connected yet independent work areas needed for large-scale preparation, cooking, and freezing of food. A sweep of windows (overlooking the terrace where the children play), a lofty roof and a cool, fresh color scheme give this efficient kitchen an open-air feeling of freedom.



Kitchen floor plan was designed to supply maximum storage and work space

Opposite:

Kitchen has connected areas for laundry, bulk storage, cooking and eating. Washer-dryer is beyond sink area. Large freezer, broom closet and case-goods storage are in a walk-in closet behind wall ovens. Pans are kept in two-way cabinets between ovens and sink. The breakfast corner in foreground has a grill built into the counter-top. Sliding glass panels beneath hanging china cabinet permit serving to terrace.

Breakfast corner, top right, extends the kitchen counter space and links it to the living and dining rooms. The tiled counter zigzags around the wall, ends beneath two-way storage cabinets and pass-through which serve the dining room. Living room and breakfast corner share a two-way fireplace, pass-through bar and sink. Wood, glasses and liquor are stored by the bar.

Cooking center (bottom right) is arranged in a wide bay with a triangular island to keep it free from busy traffic. Sink with disposal is next to refrigerator. Counter has a big built-in chopping block.

Mrs. Kenneth Frick, Arvin, California. Architect: Whitney Bigg





If you want

A KITCHEN THAT HAS EVERYTHING

The proof of a good kitchen is in its performance, its ability to fulfill your living and entertaining requirements. The kitchen on these pages was planned for the David Selznicks (she is actress Jennifer Jones) who have three active children, a household staff and entertain frequently. They needed a more than average amount of cooking equipment, refrigeration and storage space and a kitchen where many activities could go on at once, easily. Main work centers are set apart from each other. Ovens, burners and barbecue are concentrated in one center. Another area has sitdown sink and a baking counter with dry storage. Vegetable bins and refrigerator are opposite. The pantry has tray and bottle storage and a wall refrigerator; drinks and snacks can be fixed without going into the kitchen.



Four work centers allow several jobs at once

Cooking center is shaped to give maximum working space and elbow room with burners grouped in twos, wedges of countertop between. Stainless steel behind cooking surface is quilted for added strength. Striking pattern of floor is made by combining four 9″ black vinyl tiles in an 18″ block and outlining them with a 1″ white strip. Ceiling is acoustical tile.



Wall refrigerator-freezer in pantry area supplements full-size refrigerator near cooking and clean-up centers. Tray storage is below countertop: individual place settings for trays are stored on sliding shelves so breakfasts, snacks, can be quickly arranged. Cabinets are white-painted pine with barber-scissor pulls in dull black iron: walls are of bleached mahogany rubbed with white for a soft finish.

Owners: Mr. and Mrs. David Selznick, Beverly Hills, California. Designer: Jeanette Coppes

FISH



Electric wall ovens, rotisserie-barbecue and top gas burners provide for every kind of cooking in one compact area. Metal hood with strong fans draws away smoke.



Vegetable storage cabinet has chopping block top. Narrow sliding shelves built in at the sides of the vegetable bins make good use of otherwise wasted space.



Built-in cabinet in kitchen dining area has deep drawers which store quantities of linens, silver. Lower doors fold back like shutters, use minimum of space when open.



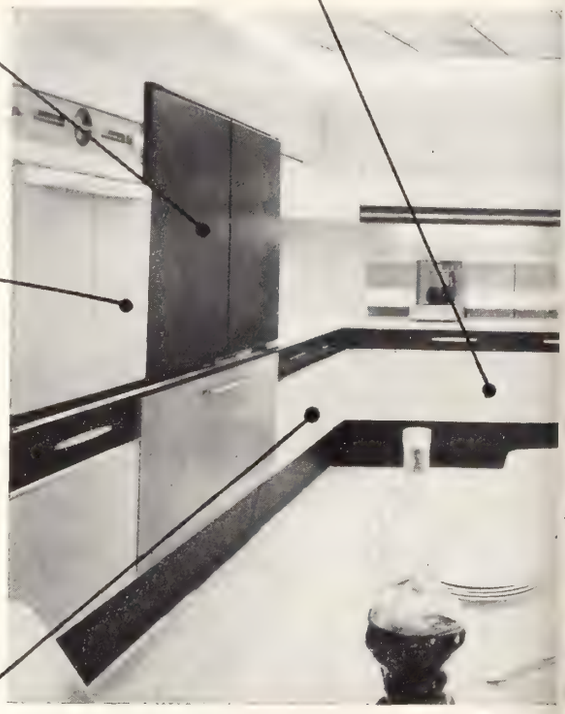
Wall refrigerator with 10½ cubic foot capacity has a small freezer storage section, door dairy storage. Pull-out freezer drawer below has a 6 cubic foot capacity.

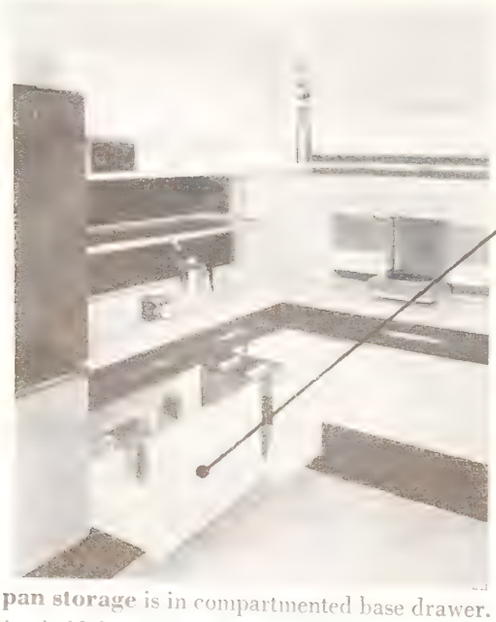


Base cabinets under preparation and cooking counter are specially designed to store cans, bulky utensils. Spice shelf over cooking unit controls has drop door.



Wall oven with French doors is easy to clean. Built-in filter disperses smoke. Oven shelf moves out when doors are opened. Drawer and shelved cabinet hold baking pans.





Pot and pan storage is in compartmented base drawer. Built-in bins hold flour, sugar. Drop-down surface cooking units have eye-level controls out of children's reach.

If you want *THE NEWEST*

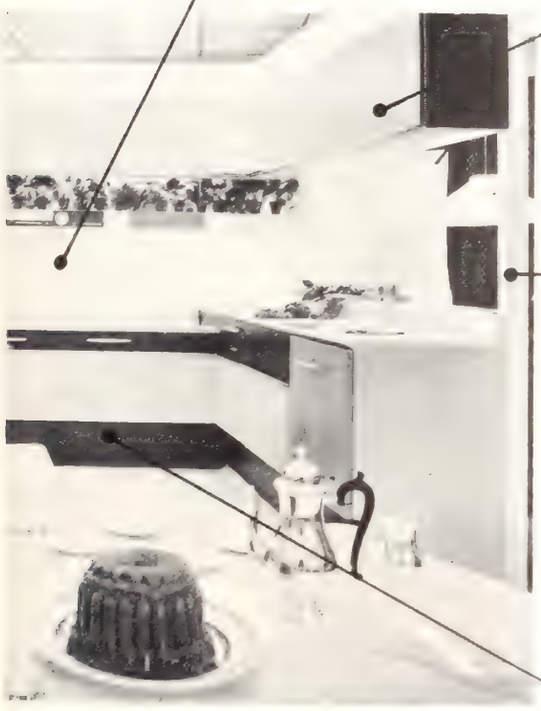
At last you can plan a kitchen for your home in any arrangement to suit your space, needs and budget. Frigidaire will introduce this year a kitchen package deal consisting of every type of kitchen unit integrated in color, size and style. Expensive installations, such as lighting, plumbing, wiring and ventilation, are built in, a money-saving point when you are remodeling an old kitchen. Standard kitchen units (oven, refrigerator, cooking units, sink with disposal, cabinets) are designed in multiples of feet (the oven is two feet, refrigerator, four feet); fitting them to your wall and floor

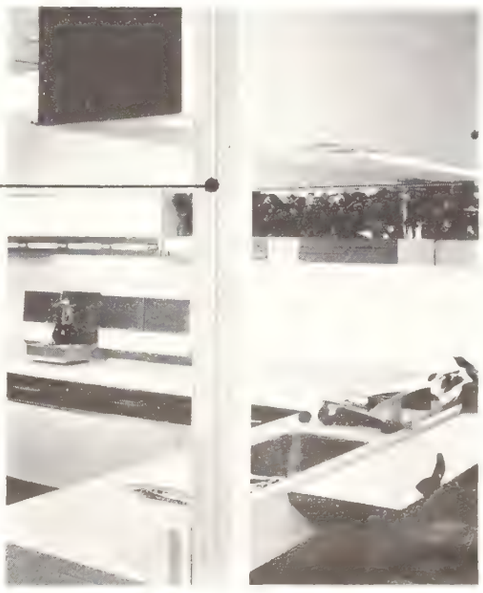


Kitchen headquarters panel at eye-level has radio, intercom, hands-free telephone, recipe file and magnetic recipe card holder, vanity with cosmetic space and mirror.



Drop doors on cabinets eliminate bumps from awkward projecting corners. Interior is illuminated by soffit light filtered through translucent panel. Shelves are adjustable.

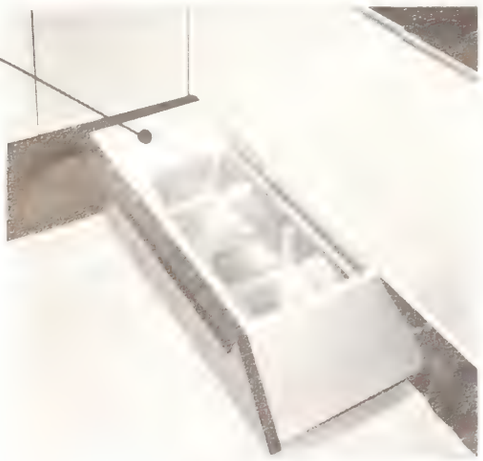




Steel struts inserted in slots of a master rail bolted to kitchen floor act as free-standing walls to which units are attached, giving complete flexibility of floor plan.

THING IN KITCHENS

space is a matter of simple arithmetic. The units are hung on a framework of steel struts which can be set against kitchen walls or erected in any part of the room for a cooking island or peninsula divider. No unit is attached to the wall itself; you can switch equipment at any time. Shadow-free lighting is built into soffits above top cabinets; strip lights are set over work surfaces. The counters have two heights, 36″ for normal working, 32″ for beating and mixing to prevent arm fatigue. They are topped with a new heat-resistant plastic, can be used for chopping. *For illustrated booklet write to H&G Reader Service.*



Floor level drawers below base cabinets are 12″ deep, use otherwise wasted space for bulk storage, vegetables. Drawers slide smoothly. Front panel is scuff-resistant.

If you want

A KITCHEN FOR A LARGE FAMILY

A large family poses a special problem in kitchen designing. Storage should be plentiful and well planned. The cooking center must be out of the way of family traffic. Dining space is essential. In this kitchen designed for a family of seven (the children range in age from five to fifteen), a center island divides the kitchen into two main areas. One area is for cooking, preparation and clean-up, the other for storage of dishes, glass, linens, appliances. Canned goods and vegetables, bought by the case and crate, are kept in walk-in closets near the laundry area and service entrance. The color scheme of Flame countertops, yellow walls and natural ash cabinets was designed to blend the separate work and storage areas together visually.



Silver serving pieces needed for big parties are stored in compartmented cabinet between doors to breakfast and dining rooms. Linens are in drawers at right.



Hospitality corner in storage area is a kitchen within a kitchen. Two burners and sink are handy for snacks, party preparations. Shallow cabinet stores china, glass.



Built-in cabinets by door to dining room store large quantities of china and crystal. Pull-out hamper holds used table linens until they are removed for laundering.

Kitchen designed by Peggy Galloway

A self-contained work center saves steps in a big kitchen



Sink and storage area is compactly arranged. A double-door refrigerator and freezer are at the right of the countertop, a dishwasher is built into the base cabinets. Deep corner shelves store electrical appliances at point of use. A high bank of cabinets was extended across the window to give ample storage for dry and bottled foods used in cooking. Doors of cabinets above counter slide up and in, do not block ready access to the other storage shelves.



SHULMAN

Center cooking island opposite sink area has twin wall ovens, appliance outlets, surface burners spaced far apart to accommodate four big saucepans at once. Pans are stored above and below the cooking units. Cabinet built around hood is an effective storage idea. Pull-out chopping block doubles for meat carving. Dining area and barbecue oven are at right of cooking center. An acoustical ceiling assures blessed freedom from clatter.

If you want

A COUNTRY-STYLE KITCHEN

Deep rooted in the American heritage is a romantic picture of the country kitchen as a symbol of warmth and family solidity, filled with good things of nature's providing. The two kitchens shown here, though completely different, are examples of real country kitchens of today. One is in a ranch-style home in Michigan; the other is in a remodeled house (originally a miller's home) set in the Pennsylvania Dutch landscape. In the modern house the kitchen color scheme was borrowed from nature; a window wall lets in a view of woods and stream. Its materials are simple and warm-toned: brick, fieldstone, birchwood, cork and copper.

The pine-paneled traditional Pennsylvania Dutch kitchen faithfully preserves the Early American look and retains the traditional closed-in atmosphere of security. Its stainless steel equipment (hard-wearing modern equivalent of the silver-toned pewter and zinc of old-time kitchens) blends with the background of pine cabinets. (A white enameled refrigerator is concealed behind a door.) It is a living kitchen whose hospitable air encourages guests to sit around the dining table or flagstone hearth while the hostess cooks dinner, and to linger after the meal is over.

A gourmet kitchen with a rustic air



A liking for informal entertaining and gourmet cooking influenced the planning of this modern kitchen. It has two wall ovens, a barbecue, a pastry counter with marble slab, a workmanlike cooking island and planned storage, including a floor-to-ceiling wine closet. The materials and colors were chosen to create a restful, hospitable atmosphere. The room's work and dining areas face the view, so guests and hostess can enjoy the pleasures and the tranquillity of nature in the heart of the kitchen.

GRIGSBY

A kitchen true to its tradition



Traditional country kitchen proves that modern efficiency can be combined with yesterday's atmosphere. In the L-shaped work area, a stainless steel cooking top, sink and oven are built into pine cabinets (the under-the-counter oven is less noticeable). An antique seven-foot Dutch cupboard stores linens, silver and china. A metal hood and flagstone hearth were added to the fireplace. Furniture, accessories, rugs are traditional, chintz curtains suggest a documentary print.



NOWELL WARD ASSOC.



Modern country kitchen was designed to [illegible] one with the view of trees and trout stream. High-key color scheme of blond wood and copper tones is accented by rich colors of Audubon series plates.

Owners: Mr. and Mrs. A. G. Curtis, Ada, Mich.





1. Outdoor colors make this kitchen as fresh and cool as a garden.



4. Crisp colors, shoji ceiling give small kitchen a look of space.



2. Wood tones, pale walls link kitchen to outdoors.



5. Pastel tones, wallpaper provide a pleasant setting for meals.



6. Brilliant blues bring gaiety to a family kitchen.



3. Vivid countertops, wood [illegible] pretty atmosphere.

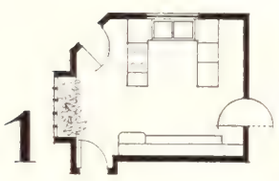
7. Pink colors [illegible] soft curtains in a sunlit dining kitchen.



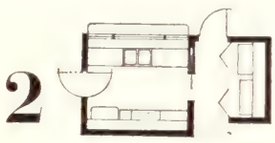
If you want

A KITCHEN FULL OF COLOR

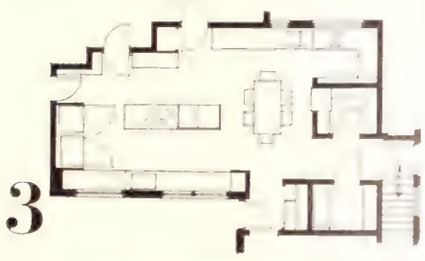
The kitchens on these pages show how well chosen color schemes can help to solve your problems



To give a sense of space to a compactly designed kitchen, the color scheme suggests a garden. The walls are Blueberry. Cabinets are Sky Blue with Sand countertops. Alternating stripes of Emerald Green and white vinyl tile make the floor area seem wider. Plants and butterfly-print curtains stress the garden theme. U-shaped cooking center makes efficient use of 12′ x 15′ floor space.
Designed by John Hannon Associates for the Union Gas Corporation



To link indoors and outdoors, this galley kitchen with pass-through window has a color scheme based on natural materials and tones. The floor is cork. The cabinets have natural birch doors and the sink countertops are maple. The cooking center, opposite the sink, has counters of stainless steel and Pastel Sky Blue Formica. Laundry and storage units are in the hallway to the right.
Designed by James Durden for Mr. Stuart Durkee, Pasadena, California.

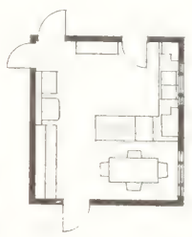


To integrate many work and storage areas, a harmonious background of Pastel Citron walls, natural wood cabinets and Flame countertops was chosen for this large kitchen. The cabinets have clear plastic handles to keep the wall surface visually smooth. Bamboo blinds control the light. Dining area is between the island cooking center and built-in barbecue wall oven.
Designed by Peggy Galloway

PHOTOS BY
THURMAN SMITH, SZANIK, SHULMAN, MEISEL, RICHARD FISH



To blend cooking and living areas in an open-plan room, the on-a-wall efficiency kitchen has a simple matching color scheme. The cabinets are Japanese ash, painted black and rubbed with white for a soft finish. Countertop is Flame. White equipment is set at an angle to take advantage of limited (13′ x 3′) floor area. Luminous shoji-like ceiling gives a shadow-free over-all light.
Designed by Ralph and Jane Bonnell for American Gas Association.



To create a hospitable atmosphere in a kitchen planned for entertaining and family meals, the walls were covered with pastel harlequin wallpaper, and the equipment is a harmonizing pink. Strong accents of black and white—black-and-white tile floor, black hood and lighting fixture, white curtains, point up the soft colors. Marble-topped table is used for buffet parties.
Owner and designer: Dorothy Paul



To encourage family get-togethers in a large living kitchen, the color scheme is bright and inviting. Floor, mosaic tile countertops and refrigerator are Cerulean Blue. Walls are covered with plastic resembling natural burlap that matches the blond wood cabinets. Tile table top repeats curtain pattern. Chairs and stools at snack-cooking counter are upholstered in deep blue plastic.



To subdue strong light in this kitchen that faces west, the walls, ceiling and countertops are light-absorbing gray. Carnation Pink cabinets and pink-toned marbleized tile floor bring stimulating color and warmth to the work areas. The cooking island saves steps and makes use of the large expanse of floor area in this 16′ x 18′ kitchen. Utility room is to the right of the kitchen.
Designed by [illegible] for Mr. and Mrs. Carr P. Collins, Dallas, Texas.

Conversation with...

You drive up the hill as far as you can go until Pasadena begins to look like an aerial photograph through the fringe of eucalyptus trees. The road stops at the house called "The Hilltop" and there, beside the swimming pool, is the young man you hear talked about in California wherever people talk houses. You shake hands and comment about the spectacular view; he smiles and proposes to take you around The Hilltop: he wants to show you how he is remodeling his living room—the first change made since he built the house more than five years ago. So you follow him through the interior gardens of rock and sand and tropical shrubbery, through sliding textured panels into rooms whose glass walls face the sky and make you forget the difference between outdoors and indoors.

In the living room now being extended outward over the valley you gaze down into the Rose Bowl and up into mountains: wide windows, with a cluster of push buttons controlling panels of linen shades and trellises below to hide the highway with a screen of flowers. Standing there, you begin to ask Ladd questions about himself and his house.

First the biographical data: born in Oregon 31 years ago, moved to Santa Barbara when he was ten—and attended school in Southern California—went around the world in 1939.

Music had been his chief interest

"That year in Egypt we had a house near the pyramids that I helped to remodel. I was fifteen. I began by helping the workmen lay bricks and became intrigued with the idea of redesigning the house. I suppose that was my first direct experience with architecture."

Music had always been his chief interest: when he entered the University of Southern California he thought of majoring in music but chose architecture instead. "To this day I don't know why."

He studied architecture for six years—with time out for a year in the Navy.

Why six?

"I took an extra year studying landscape architecture. It seemed like the logical extension of architecture. I saw that I needed to know the mechanics of landscaping in order to integrate internal and external space."

While at school he planned Hilltop and built it in 1950 for his mother.

"The house was a laboratory experiment for me. I devoted all my energies to the problem of adapting this house to the land we had bought two years before. This was high land, surrounded with sky, and I became interested in the problem of describing space with architecture. I don't know if that means anything to you. Actually I wasn't analyzing what I was doing at the time—that's always a mistake anyway. I was just experimenting with forms—using walls to cut off views, giving a sense of space behind them. I was learning things, learning that the function of architecture is not only to provide shelter but to handle light, and create a mood with light and space. I experimented with new materials."

Ladd pointed to the stairway of smooth white slabs that seem to drift up from the driveway to the level of the swimming pool.

"This is precast concrete reinforced with steel supports. It was something new—it worked. That's what I mean when I call The Hilltop a laboratory."

Ladd is articulate; he chooses his words carefully. Yet he speaks warmly and expressively, smiling easily, gesturing with his hands, thoroughly absorbed in what he is saying yet attentive to your questions.

You ask him who has influenced his work—Wright? Le Corbusier? He considers the question for a moment.

"Oh, I suppose everybody influences you a little. But in my case—well, I'd have to say Bach and Mozart. One uses forms in architecture the way a musician uses forms in a composition. If I'm floundering around with a problem in design, some contrasting tonal effects will flash through my mind and my problem—whether it involves roof links or contrasting textures—begins to solve itself. When one studies a score—counterpoint is a good example—one sees that many aesthetic structures in music are similar to those one must cope with in architecture."

How would he classify himself as an architect? Does he identify himself with any particular school?

An Age of Synthesis in all art

"My work is a hodge-podge—or to use a more elegant term, a synthesis. I think I have absorbed something from many different sources. My own style is evolving, and you can't define a style until it's completed, finished—like the Gothic or Byzantine. Today you have a so-called International School that stresses purity of form, discipline, functionalism; and you have the so-called Wright School—which has great warmth, extravagance and organic freedom. I am one of those who are trying to find a proper equilibrium between discipline and order on the one hand and warmth and emotion on the other. We are in an age

THORNTON LADD

Thornton Ladd, 31 years old and a Californian, is an architect who has the rare ability to discuss his own work dispassionately and clearly. At 26 while still a student, he designed a house, his own, that attracted national acclaim. In this interview he speaks of contemporary architecture and the future of the art in America.

of synthesis in all art forms: the hard crust of tradition has been shattered by rebels and idealists and now we have to adapt their new ideas to what is valid and worthwhile in the past."

Does this mean that Ladd is critical of most contemporary architecture?

"Put it this way: there is something grotesque about any product that is selfconsciously 'modern'. The kind of contemporary architecture that arbitrarily rejects the past is a kind of abstraction. I think it is both unnatural and undesirable to break with tradition. The best modern work *evolves* from the best in traditional architecture."

Is there a "California School", and does Ladd identify himself with such a group?

California is a good laboratory

"The essence of contemporary architecture is on a residential level, and California happens to be a good laboratory for this sort of work because of its climate, its freedom from convention, its willingness to experiment. Here you find bankers willing to give loans on houses that would look very strange and very risky to people in the East, who are inclined to have a more conservative outlook. You find contractors, artisans—plasterers for example—eager to try out new materials and willing to use new techniques. As a result, you will find some extraordinary houses tucked away in the hills around here. In another fifty years, what you call the California School will be written about and talked about as something that had a tremendous impact on American architecture."

Is Ladd still doing residences exclusively—or is he designing other things?

"Like most architects, I wouldn't want to specialize. The greater the range of your activity, the greater the stimulation. At the moment we are working on large and small residences, a hotel and restaurant, a bank, some factories and several stores. I say 'we'—two years ago when I opened my office I had only one draftsman. Now I have seven people working with me. The factories we are doing fascinate me because of the problem of integrating one function with another. I find that the brain handles that problem in the same way that it works out the geometry of any aesthetic problem. Defining the relation between a manufacturing department and an assembly department is very much like deciding how to put two textures together."

What has Ladd learned about the practice of architecture since he opened his (*Continued on page 125*)



Chancery Script

a 16th century cure for the 20th century's scrawl

In revolt against a frequently indecipherable scrawl that passes for handwriting among today's young, several British schools, including Eton and Harrow, are teaching a handsome calligraphy called Chancery, or Italic, Script. Imported from Italy in the 16th century, the script lost its purity in the curlicues of the next 300 years but now is restored to its original beauty. This crystal-clear lesson, in a letter from a convert, shows how you may improve your handwriting.

"Sunnyside", Uplyme,
Lyme Regis, Dorset
1955 Feb. 4

To the American friend of Mr. Sandeman-Allen:

Dear Sir,

The alteration I have made in my handwriting in the past few weeks has evoked a response which has taken me by surprise. I made the change largely as a result of the increase in my correspondence of recent years, when I have received so many letters from people who could not be called illiterate, except for their almost undecipherable handwriting. Usually my answers have been typewritten, but I was led to re examine my own fist, and decided that something ought to be done about it.

I have, since a youth, been interested in calligraphy, but as a decorative art rather than a utility; now it was time to bring it from its niche and apply it to everyday use. A revival of fine writing has been going on over the past fifty years, but within the present decade it has rapidly been popularised, and is now being taught in many

schools - even Eton and Harrow. There has been ample demonstration that the style which was characteristic of 16th century Italy, and now known as Chancery Script (cancelleresca corsiva, used in the Papal Chancery), is well suited to modern use - as speedy as any other clear hand, and is easier to write well.

For anyone interested, I cannot do better than recommend the following two slim books:

Good Handwriting, by John C. Tarr; Phoenix House, Ltd., London. 5/-
Better Handwriting, by George L. Thomson, Puffin Picture Books 2/6
The latter will be found in any good book shop, and the former, if not in stock, can be ordered.

To demonstrate what it is all about, I will show what can happen. The hand in which this is being written is what I formerly used for all ordinary purposes; its faults can in part be attributed to the need for making rapid longhand notes at school – how I wrote thereafter did not matter. It is a little, but not much, faster than the above. People speak about 'character' in handwriting; I would not like mine judged by this. As writing, it is deplorable. My new 'hand' is not yet properly formed; there is a dead weight of scrabble to overcome; but at least it is legible. I do not claim that it is written at scribbling speed, but it is fast enough for ordinary personal correspondence.

If something more deliberate is required – say, for addressing parcels – a slight slowing-up will give a hand which, while remaining simple, has more consideration for elegance. So far, in this letter, I have been using a cheap fountain-pen. At this point I change to a steel nib. The fountain pen can never give the crisp hairlines that fastidious writers like to have at their command. The ideal pen is the quill; but since what is desired is that everyone should write better, and there are not enough geese to go round, I say no more about that. This paper does not take kindly to a crisp nib, so I revert to the J pen.

When it comes to writing which is to be looked at as much as read, we are entering the art of calligraphy, in which the Chinese excel, rather than the daily business of handwriting. Perfection in that must be left to those able to attain it; but anyone can write well enough to give the reader a chance to know what is intended, instead of having to guess. Mumbling speech is considered uncouth, but not mumbled writing; yet literacy might be expected to start with letters, even if it went no further.

Here endeth a pretty lesson!

Yours sincerely, D. D. Stewart



RICHARD JEFFERY

Shopping information, page 117.

French Cooking Without Tears

Simplified recipes for famous French dishes

*by Ruth C. Rosen, from her forthcoming book "Pardon my Foie Gras."**

Because the words "French cooking" conjure up awesome names like Escoffier and Louis Diat, the hazards of intricate sauces and recipes peppered with such bewildering terms as *fagot* and *farce*, American housewives tend to regard French cooking as expensive, difficult and time-consuming. This is true of the *haute cuisine*. But cooking for the average French table is more a matter of everyday (often economical) ingredients prepared with care and appreciation. This type of cooking can easily be adapted and simplified to suit our time and tastes. American cooking equipment and appliances can do a faster job than French stoves with their low, slow heat. Ingredients may be cut down without altering the essential flavor. Care is the great consideration. Once you have mastered the sauces on which the success of many recipes depends and have learned the art of seasoning and tasting for flavor, you can gradually build up a repertoire of fine French dishes, without loss of time, temper or tears. This sampling of recipes, ranging from the peasant simplicity of Petite Marmite or Boeuf Bourguignon to the more sophisticated Poulet Madeira, can be your introduction to the principles and philosophy of French cuisine. Philosophy is involved, for to the French the kitchen is the backbone of family life and cooking a labor of love.

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Soups

POT AU FEU

Serves 4

3 lbs. rump or top round of beef
½ lb. beef bones
1 veal knuckle
3 qts. cold water
1 T salt
4 peppercorns
5 dried mushrooms
1 sprig parsley
1 sprig chervil
1 bay leaf
1 clove garlic
4 whole cloves
4 onions
4 carrots
2 leeks
1 turnip

Place beef, bones and salt in large thick-bottomed pan with water. Bring quickly to boil and skim, reduce heat and simmer for a minute. Bring to boil again and skim. Reduce heat and simmer loosely covered for 1 hour. Tie parsley, chervil, bay leaf, cloves in cheesecloth bag and add with remaining ingredients cut in slices. Simmer 2 to 3 hours over very low heat until meat is tender. Place meat on hot serving platter surrounded with vegetables. Serve broth as first course or strain and use as bouillon for onion soup or stock for sauces. Meat is served with coarse salt, prepared mustard and horseradish.

(See page 113 for Petite Marmite)

SOUPE À L'OIGNON

Serves 4

1 qt. strong bouillon (see Pot au Feu)
2 oz. sherry
1 T Worcestershire sauce
4 large onions
2 T bacon fat
4 slices dry French bread, toasted
4 T Gruyère cheese, grated

Brown onions in bacon fat, over low heat until transparent. Add bouillon, sherry and Worcestershire sauce. Cover and simmer for 20 minutes. Place toast slice in each bowl and pour on soup and top with cheese.

(Continued on page 113)

Sauces

BÉCHAMEL

Yield: 3 cups

4 T butter
2 T chopped onion
½ c flour
1 qt. hot milk
½ t salt
Pinch white pepper
2 sprigs parsley
1 sprig thyme
Pinch nutmeg

Melt butter, add onion, cooking until tender. Blend in flour and cook slowly. Add milk, stirring well, and add remaining ingredients. Stir over low heat until reduced to 3 cups. Strain.

VELOUTÉ

Yield: 2½ cups

⅓ c butter
⅓ c flour
3 c chicken stock
½ t salt
¼ t pepper

Melt butter and blend flour in until smooth. Cook a few minutes. Add stock and salt and pepper, stirring constantly until thickened. Cook slowly until reduced to 2½ cups. Stir often. Sauce should be thick and creamy.

(Continued on page 113)

Eggs

BURGUNDY POACHED EGGS

Serves 1

4 eggs
2 T chopped onion
1 cup water
Pinch cinnamon
1 c Burgundy
½ c bouillon
Salt and pepper
3 T sour cream
4 slices toast

Simmer wine, bouillon, onion, garlic and cinnamon. Break eggs separately into pan and slip into liquid. Simmer until eggs are set. Remove with slotted spoon. Reduce sauce by half and add sour cream. Stir in well and serve over eggs on toast.

(Continued on page 113)

Fish

FISH FILLETS VERONIQUE

Serves 4

1½ lb. fish fillets
1 c white wine
¼ c water
Salt and pepper
1 clove garlic, minced
2 t lemon juice
1 bay leaf
4 T butter
1 T flour
1 T chopped parsley
½ c cream
½ lb. white grapes

Wipe fillets and place folded in buttered baking dish with wine, water, garlic, seasonings and lemon juice. Cover and poach in moderate oven for 20 minutes. Set fillets aside and keep warm. Melt 2 T butter in pan and add flour, salt and pepper off fire. Return to fire after well blended and add ¾ c strained stock made in poaching fillets. Stir until thickened, add cream and 1 T butter. Pour boiling water over grapes, skin and seed. Warm in pan with 1 T butter, salt and pepper. Arrange grapes on platter with fish, coat with sauce and garnish with parsley. Serve rest of sauce separately.

(Continued on page 114)

Meat

BOEUF BOURGUIGNON

Serves 4-6

4 lb. pot roast
2 T butter
1 clove garlic
2 whole cloves
Bouquet garni
1 c red Burgundy wine
Salt and pepper
½ lb. mushrooms
12 small white onions
2 T butter
½ T sugar
Salt and pepper
2 T chopped parsley

Sear beef quickly in 2 T hot butter with garlic. Simmer with cloves, bouquet garni (sprig each of parsley, thyme and bay leaf). Cook beef slowly

(Continued on page 114)

Poultry

POULET SAUTÉ DEMI-DEUIL

Serves 4

2 chickens, large fryers
¼ lb. butter
2 shallots
1 clove garlic
Salt and pepper
½ c stock
½ c white wine
⅓ c butter
⅓ c flour
3 c chicken stock
½ t salt
⅛ t pepper
2 truffles, chopped

Sauté whole chickens in butter until golden. Remove and disjoint. Sauté shallots and garlic and return chicken to pan. Add seasonings, stock and wine. Simmer until tender, approximately 45 minutes. Combine butter and flour and blend smooth. Add chicken stock carefully, stirring smooth. Add seasonings and truffles. Serve over simmered chicken.

CASSOLETTE DE CANARD

Serves 4

5 lb. duck, cleaned and quartered
2 T butter
2 T brandy
1 t salt
¼ t pepper
2 T onion, chopped
1 c veal stock
½ c white wine
1 bay leaf
1 c pitted black cherries
½ c cherry juice
1 c blanched almonds

Brown duck in butter. Pour off fat. Warm brandy. Pour over duck and ignite. Place duck in casserole and season. Brown onions in 1 T fat. Add onions, stock, wine, bay leaf and cher-

(*Continued on page 114*)

Vegetables

EGGPLANT FRANÇAISE

Serves 6

1 large eggplant
4 T olive oil
1 T lemon juice
Salt and pepper
2 small onions, chopped
1 clove garlic, chopped
1 t parsley, chopped
Black olives

Bake eggplant whole or broil over open flame, turning constantly until tender. Peel skin off. Using wooden implement, chop on board adding olive oil and lemon juice gradually. Chop in onions, garlic, parsley and seasonings. Serve cold garnished with black olives.

ARTICHAUDS À LA BARIGOULE

Serves 4

4 globe artichokes
2 bay leaves
2 T vinegar
½ lb. mushrooms
3 strips bacon, diced
3 T cooked chicken
3 T cooked veal
1 t each shallots, parsley, tarragon
1 clove garlic (minced)
¼ c fine bread crumbs
2 egg yolks
4 strips bacon
½ c veal stock
2 T each white wine, sherry
2 T butter
3 T flour
½ c liquid from pan

Boil artichokes in water to cover with bay leaves and vinegar for 10 minutes. Remove small center leaves and fuzzy choke and drain. Sauté mushrooms, chopped chicken, chopped veal, shallots, parsley, tarragon and garlic with

(*Continued on page 115*)

Desserts

CRÊPES SUZETTE

Serves 4-6

1 c flour
¼ c confectioners' sugar
¼ t salt
1 t baking powder
Grated rind of lemon
2 eggs, beaten
1 c milk
½ c sweet butter
3 T confectioners' sugar
Juice of 1 orange
2 T grenadine
1 T each cognac, rum, Cointreau

Sift flour, ¼ cup confectioners' sugar, salt and baking powder. Add lemon rind, beaten eggs and milk. Heat greased 6″ pan and add very thin layer of batter. Brown pancake first on one side and then on the other. Lift to warm plate and repeat for each pancake. Sprinkle pancakes with a little confectioners' sugar. Blend butter and 3 T sugar, juice and grenadine. Stir constantly. Add folded pancakes, turning them in sauce until well covered. Add liqueurs, light with match and turn pancakes in flaming sauce until well flavored.

CHARLOTTE RUSSE

Serves 4

1 lb. lady fingers
2 T powdered sugar
1 c heavy cream
½ t vanilla
½ c candied fruit

Line large mold with lady fingers. Whip ice cold cream stiff, then add sugar gradually and vanilla. Whip until quite firm. Fill mold with whipped cream filling. Garnish with candied fruit.

(*Continued on page 115*)

Opposite

The appeal of simplicity: dinner set and served French country style

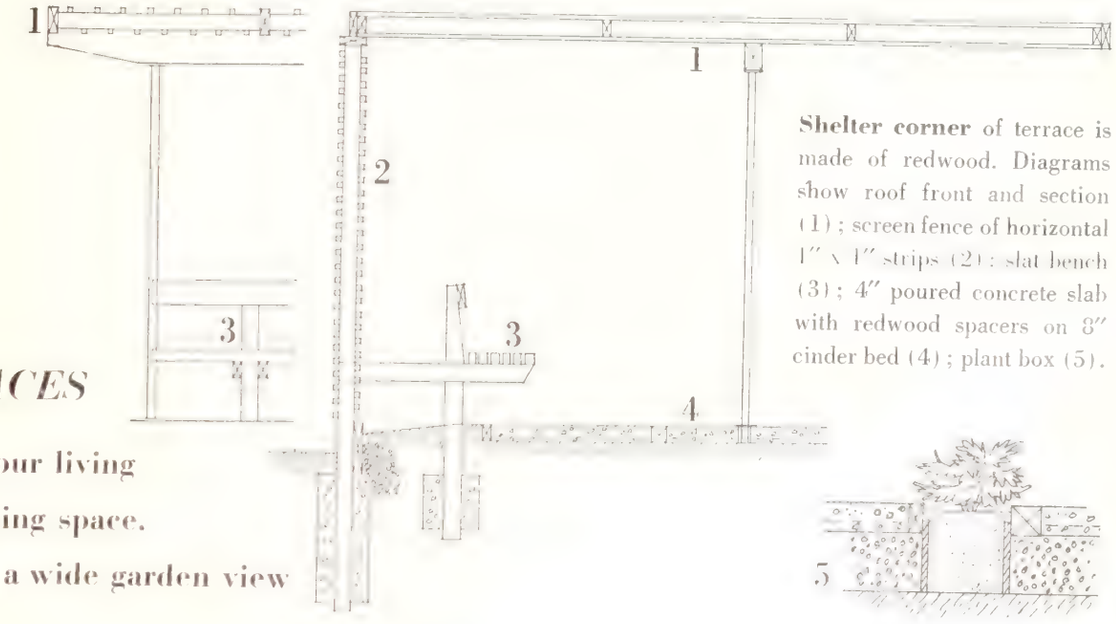
A traditional, hearty French dish, such as the famous *pot au feu* (see recipe on page 97) can be the basis for an informal winter dinner party and the inspiration for a cheerful table setting. Lay the groundwork with the familiar red-and-white checkered tablecloth of the *bistro* or *auberge*, choose plates with a traditional pattern and set the silver face downward in the French manner. Add goblets of Cerulean Blue glass, matching napkins, copper accessories. Bring on the steaming *pot* and the wine. The verdict? *C'est magnifique. Earthenware plates by Doulton & Co. Heirloom Sterling. Tablecloth by Simtex. Shopping information, page 117.*

HORST



Six basic garden projects and how to cope with them

The structural elements of your garden give it individuality and give you a chance to be creative. They include a terrace to provide a garden viewpoint; boundary fences for privacy; walls to hold banks and provide sunny enclosures; paths along flower borders, and to link special areas; steps to reach different levels; a reflecting pool for cool serenity and garden images. To create many of these is both an appeal and a challenge to your skill with mortar, brick, wood and stone. But while each project, with improvisation and ingenuity, may achieve a happy result at little cost, some will require professional help. You can build a whole terrace for $25 and a handful of blisters. You can pay $10 a running foot for sky-blue plastic fence panels. You can lever a few stepping stones into a path or lay a pierced brick wall. But whatever you tackle, do not over-estimate your capacity for hard labor or under-estimate your own competence, especially when you are working for your own pleasure and satisfaction.

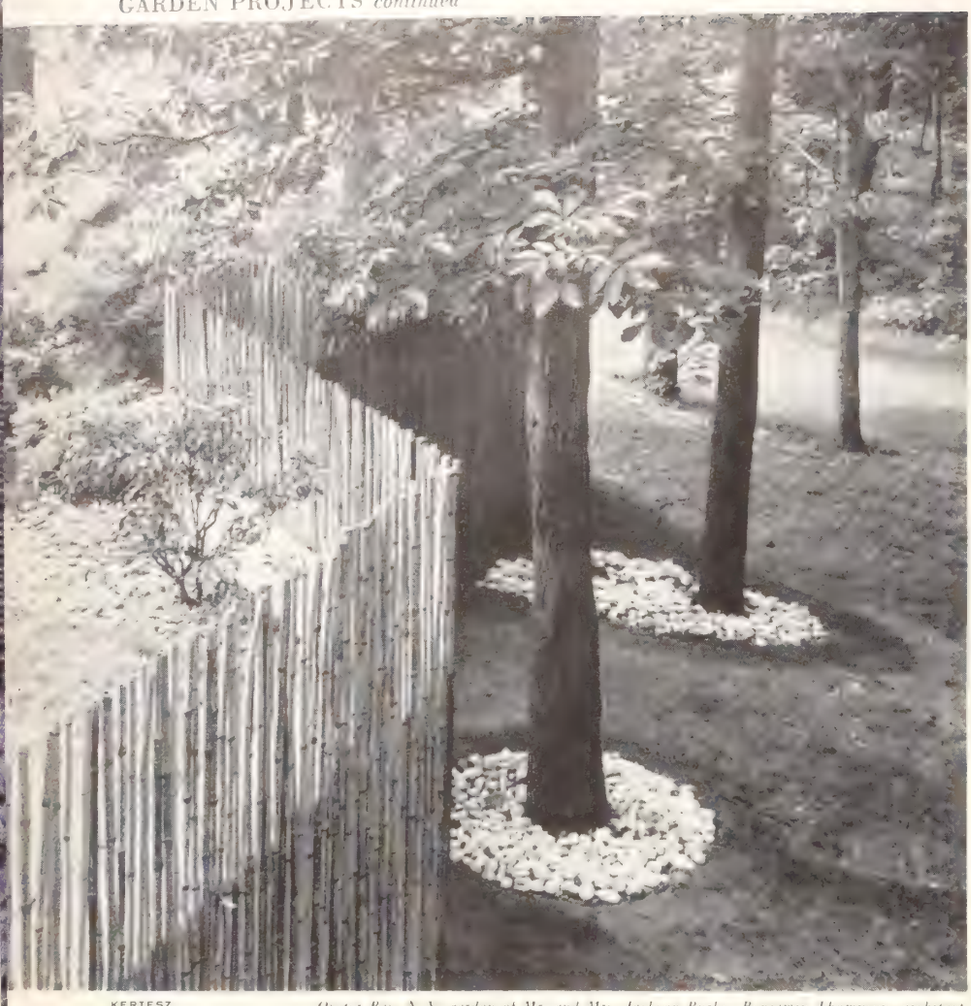


Shelter corner of terrace is made of redwood. Diagrams show roof front and section (1); screen fence of horizontal 1″ × 1″ strips (2); slat bench (3); 4″ poured concrete slab with redwood spacers on 8″ cinder bed (4); plant box (5).

1. TERRACES

To enlarge your living and entertaining space, and give you a wide garden view

Opposite **No-fade garden terrace** in a city yard unifies fresh ideas of color and design with good selection of green plants. Cement pigments substitute for flower colors, are always bright. Some areas are troweled smooth; others have a pebbled surface. Redwood spacer strips in varying widths are laid on base and painted or stained. Rectangular plant beds are integral parts of structural design. In planters are ivy, sedums, fescue tufts, dwarf cryptomeria, other perennials for foliage and texture. Privacy is gained by fencing, screens of eucalyptus and poplar. The terrace is bordered by ivy. This example of happy outdoor living space is based on meticulous planning, practical construction, imaginative use of color, and one of the simplest, most satisfactory types of terrace paving for gardens.
San Francisco garden of Dr. and Mrs. A. B. Chinn; Eckbo, Royston & Williams, landscape architects.

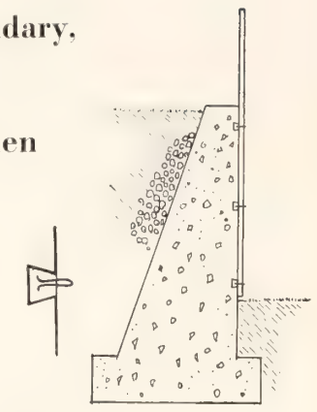


KERTESZ

Oyster Bay, N. Y., garden of Mr. and Mrs. Jackson Burke. Benjamin Thompson, architect.

2. FENCES

To define a boundary, create privacy and frame a garden



Vertical bamboo poles make a novel and distinctive variation on the paling fence theme. These poles, wired together, conceal a concrete retaining wall at the rear and give an unusual background to garden plants within the wall. The large diagram shows basic construction section, proportion of footing width to wall height, sloping rear side and drainage stones. The small one illustrates method of attaching wire fasteners against wall. Redwood or cedar stakes would give similarly emphatic vertical effect.



OTTO MAYA

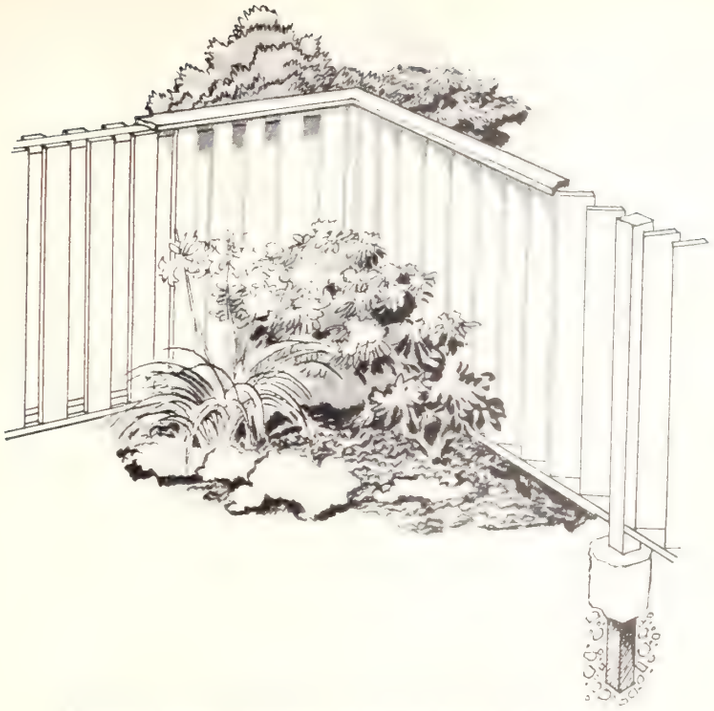
Flourtown, Pa., garden of Mr. and Mrs. George R. Clark [illegible] *architect.*

3. WALLS

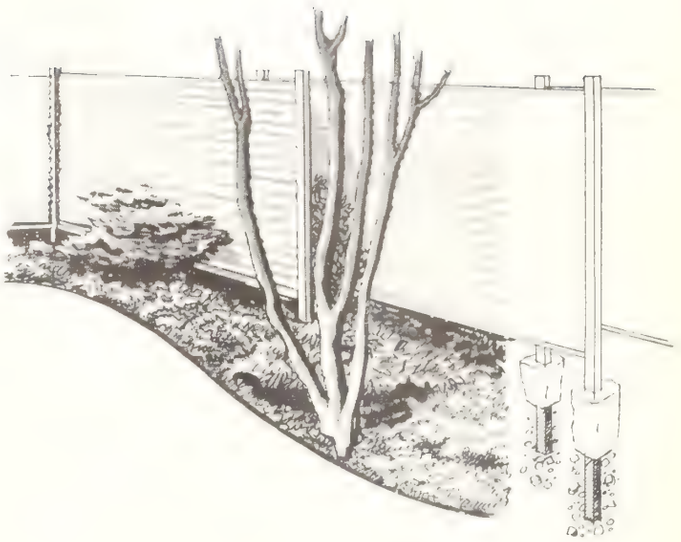
To hold a slope, change a grade, create a background



Dry stone wall, at left, is given an S-shape to add interest to a gentle and otherwise featureless slope. Curved line permits greater informality of construction and creates a good garden setting for plants. As shown in the diagram above, dry stone walls should be set on firm base below frost line, sloping outward at rear for strength and at front to catch rain for plant pockets formed in joints. Stones of almost any size and shape may be combined so long as each stone rests firmly on those that support it.



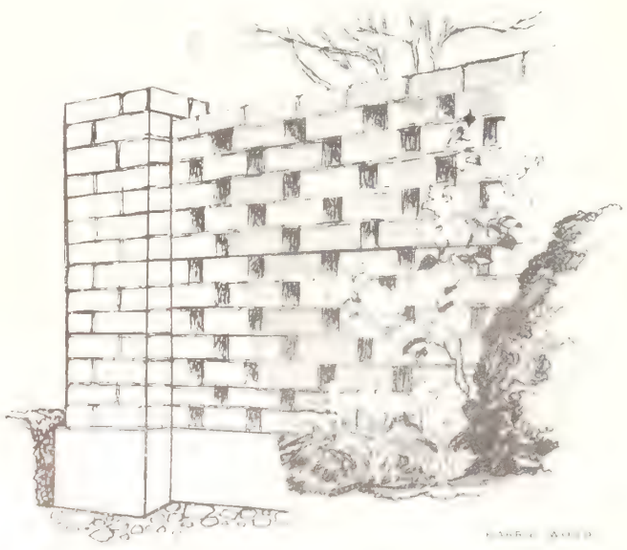
Upright board fencing is shown here in two versions. In the left section: 6″ boards are spaced 4″ apart and attached, top and bottom, to each side of a 2 x 4 framework. The boards are staggered so that those on one side of the frame are opposite openings on the other. This gives privacy but allows air to circulate. In the right-hand section: upright boards are set between top and bottom boards but at an angle like Venetian blind slats. This cuts off view of adjoining property, while still providing air flow. Square 4″ support posts, set in concrete, are 8′ apart.



Translucent screen panels serve to fence boundaries, admit light, but completely mask undesirable views. Of corrugated plastic, available in colors, they are easily framed by 2 x 4's at top and bottom, and 4″ square supporting posts. Standard 4′ x 8′ panels set horizontally, as shown above, can be angled to permit good air circulation, an important factor in massed garden plantings. They can be set on end where high screen is preferred. Asbestos cement panels serve similar purposes, as do basket-weave fences of wood or composition board strips.



Concrete blocks are easy for amateur masons to handle and especially good for low walls where structural strength is required. They should be set on concrete footing, which can be poured directly into cleanly dug trench if ground is firm. Get special blocks for corners; cap top blocks with cement to shed water. For retaining walls more than 3′ or 4′ high, better have a professional check plans or do the job; reinforced concrete or special construction may be needed. Recessed mortar joints create shadow lines. Cement paints give blocks decorative importance.



Pierced brick wall 4″ thick is most economical type, and not difficult to construct, once you master the knack of "buttering" (applying mortar to) the bricks in the foot-square reinforcing columns. Wall sections are easy to lay since end joints are open. Maximum interval between bricks in each row or course is 4″. Concrete footing must be provided below ground as for cement blocks. Single-thickness brick walls cannot be used for retaining or reinforcing slopes. Variant is serpentine curved wall, which requires no columns but is more difficult to build.

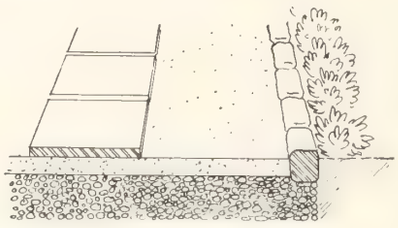


KERTESZ

Oyster Bay, N. Y., garden of Mr. and Mrs. Jackson Burke. Benjamin Thompson, architect.

4. WALKS

To connect important landscape areas and protect garden from traffic

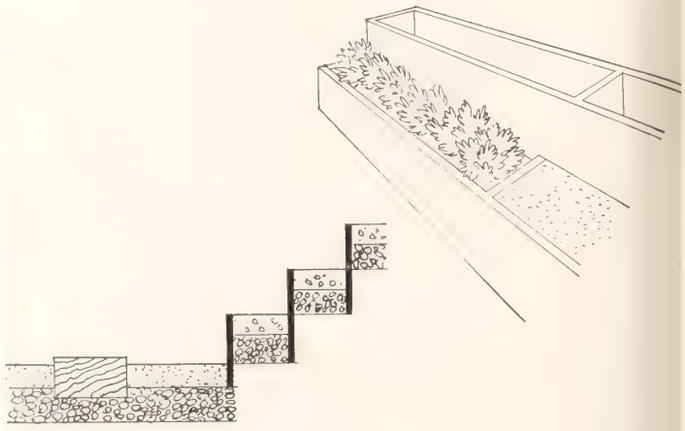


Stone and pebble path is easily made by laying a single row of large, flat stones on a wide path of pebbles. This type of walk establishes a firm, all-weather surface between house and driveway. The pebbled bed is laid on a 6″ tamped cinder base and kept in bounds by an edging of vertical paving blocks (see diagram above). In winter, a walk of close-set stones is easier to keep clear of snow and ice. Pebbled bed adds textural interest. It needs an occasional smoothing with garden rake to stay neat.

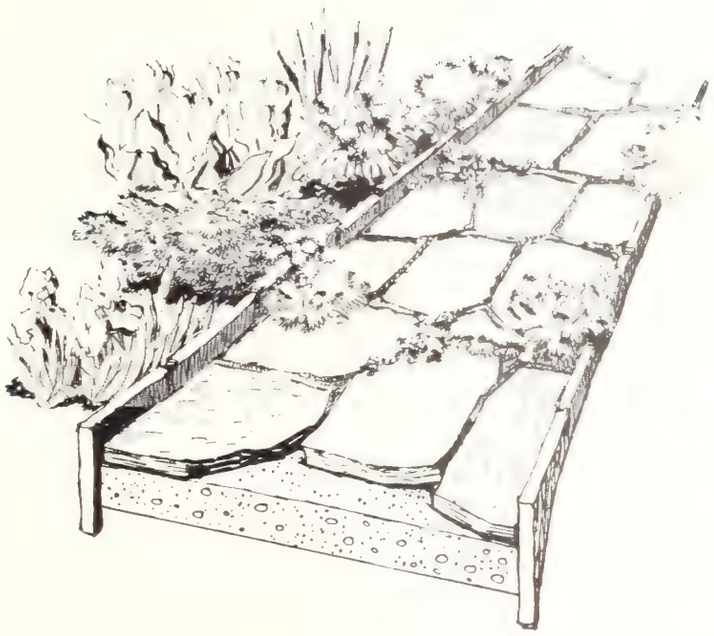
5. STEPS

To make every garden level accessible, and to decorate a slope

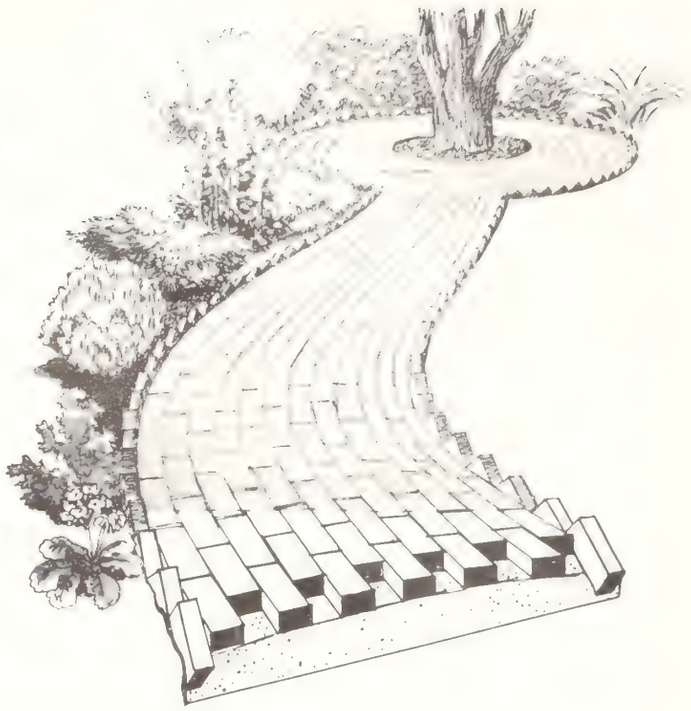




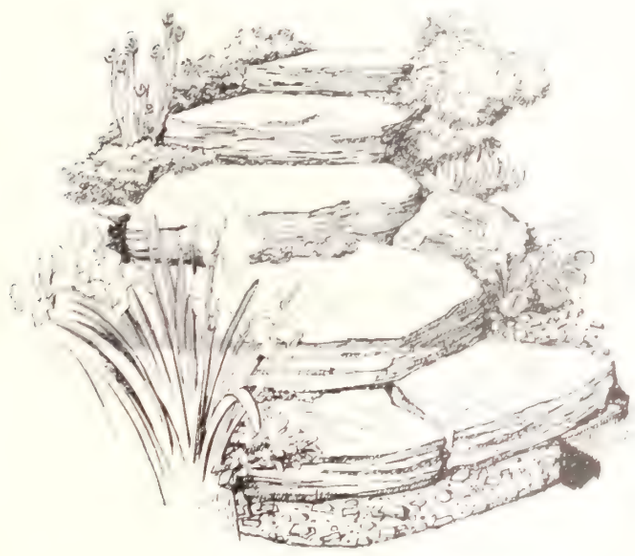
Wood and concrete steps like those connecting sunken carport and garden at left have a section of each tread filled with earth to hold succulents and other small flowering plants. Diagram at right above shows how steps are framed with 2″-thick planks and spacer blocks to hold plants at one end, concrete with rough pebbled surface at the other. Sectional diagram, left above, shows 3″ concrete tread surface on 4″ cinder base, also way in which 8″ redwood rounds are set in pebbles and cinders.



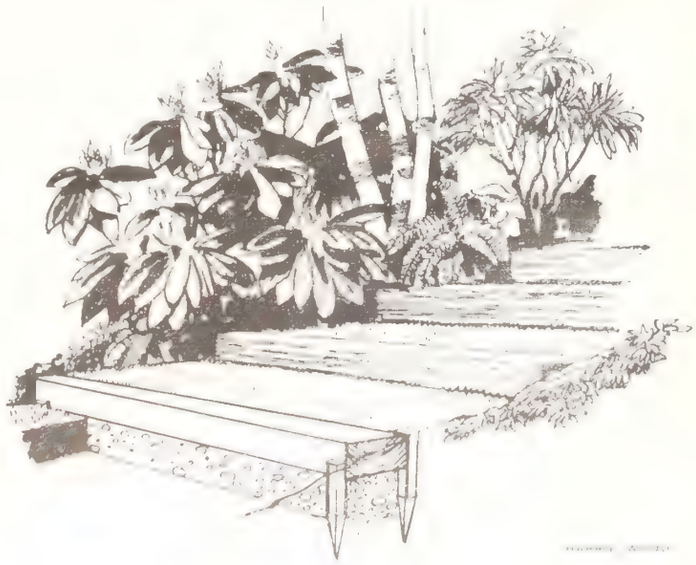
Irregular flagstone walk has a curb of stones on edge between it and flower beds. This arrangement retains foundation layer of gravel or cinders, keeps both flowers and grass roots out of stone joints and permits interplanting the flagstones with thymes, sedums, other groundcover plants in pockets of good loam at joint intersections. For a more formal effect, the flagstones can be laid in 4″ of cement on a cinder base. On level land, walks with cement-filled joints should be slightly sloped towards one side (¼″ to ½″) for drainage. With solid masonry construction, side curbings are unnecessary.



Brick paths can be laid on bed of sand with sand swept over the joints and washed between them with a sprinkling can. Path gains in perspective, especially when curved, if bricks are laid lengthwise along path rather than crosswise. Stylized patterns such as basketweave or herringbone are best adapted to straight sided walks. Diagonally laid sawtooth brick curb looks well, helps keep sand in place. Brick walks should be crowned higher in center than at edges, both to shed water and to allow for the settling that comes with use. Recleaned common bricks are least expensive, give best effects.



Fieldstone steps are especially suitable on irregular rocky slopes and in rock gardens. Conforming to many different kinds of terrain, they may be of any practical width, vary greatly in design and layout. Treads should measure between 10″ and 17″ from front to back, risers of 8″ to 5″. The deeper the tread, the lower the riser should be for safe walking. All step stones should rest on absolutely firm base of other rocks, gravel or tamped cinders. Rock steps lend themselves well to informal planting with bulbs, small shrubs, groundcovers, may be designed for formal settings.



Heavy timber steps that form gently inclined stairs for long wooded or grassy slopes are held in place by wood stakes. Old railroad ties are well adapted for steps and should be laid on beds of stones or gravel to prolong life of wood, minimize frost action. The timbers actually serve as front edges of wide treads that may be of turf, pine needles, or tamped earth. Each step should rise at least 5″ high and the width of areas behind step edges should be sufficient (at least 3′) to make climbing easy without requiring awkward changes of stride. Slope tread areas 1″ in 12″.

6. POOLS

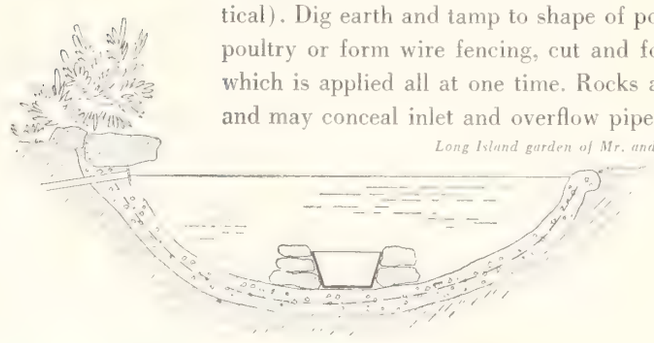
To create an oasis for water-loving plants and reflect cool garden images

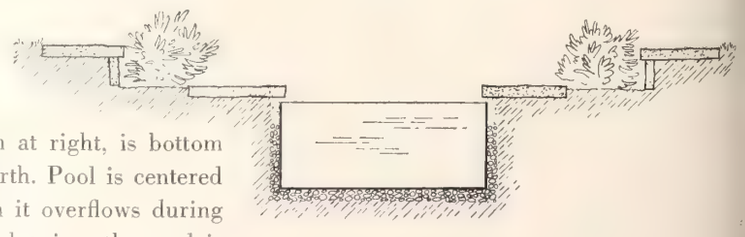


GRIGSBY

Free-form lily pool has rock garden at back, level turf in front. While your pool may be designed in any shape you wish at ground level, be sure the sides and bottom are curved in one continuous surface to forestall leaks, as in diagram, left below. Allow depth of 2′ to 2½′ for plant tubs (for reflecting pools depth as little as 4″ is practical). Dig earth and tamp to shape of pool; allow 6″ for thickness of concrete. Heavy poultry or form wire fencing, cut and formed to pool shape, reinforces stiff concrete which is applied all at one time. Rocks and curbing are added after concrete has set, and may conceal inlet and overflow pipes. Large pools should have a clean-out drain.

Long Island garden of Mr. and Mrs. Edward Heathcote. Philip L. Robinson, landscape architect.





Opposite

Ready-made reflecting pool, shown opposite and in diagram at right, is bottom part of a steel tank resting in a gravel-lined hole dug in firm earth. Pool is centered in a sunken panel with pocket-size flower beds at corners. When it overflows during rains, water trickles over rim and drains to stones below. For cleaning, the pool is siphoned with garden hose. Similar types may be of plastic, metal, part of barrel or hogshead. Allow at least 3 ft. in diameter for one water-lily plant. Metal should be coated with special asphalt or plastic paints. Light blue-green best reveals flashing goldfish, sets off beauty of water plants; dark colors give best reflecting surface.

Connecticut garden of Mr. and Mrs. David Ogilvy

TOM LEONARD



Gardener's Month

In the north, the February gardener keeps warm and fills out order blanks. In the south, he keeps cool and plants and plants and plants.

First week-end



NORTHEAST: Keep the garden frozen and the gardener thawed. Rejoice if you have snow; cover it with straw or evergreen boughs to keep it unmelted around tender plants, over fall-planted perennials and bulbs. . . . Replace leaf or pine needle mulch if it has blown from under rhododendrons and other broadleaf evergreens in windy corners. . . . In sheltered sunpockets, watch for early-blooming bulbs like snowdrops, crocus; plan to order more of those that give earliest bloom. . . . Check stored dahlias, gladiolus, tuber-rooted begonias, to make sure that they are neither sprouting nor rotting; keep them cool and dry—but don't let dahlias shrivel. . . . NORTH CENTRAL: Rock salt melts ice on walks and driveways, but it will kill grass if it drains or is shoveled on your lawn. . . . On warm days, press back into the soil plants heaved out by frosts—but gently. . . . MID-SOUTH: Weather not much better than in the north, merely more deceptive: do the same things, but with more enthusiasm. . . . FAR SOUTH AND SOUTHWEST: Sow all hardy annuals, most vegetables except sub-tropical varieties like tomatoes. WEST COAST: In the southern part feed established trees and shrubs. . . . Plant summer bulbs all along the shore clear up to Puget Sound; inland, go easy. . . . Start pruning fruit trees. Thin out old or crowding branches of summer flowering shrubs, cutting them at the base.

Second week-end



NORTHEAST: Prune grape vines, leaving 4 strong shoots trained to parallel wires 2′ apart on 5′ posts. Leave a couple of spare shoots. . . . While the shears are handy, prune tall rose bushes that have been whipped or broken by the wind. . . . Fruit trees, too, especially dwarf apples and pears that made too much growth last year. Remove entirely weak or crossing branches; shorten main branches to improve symmetry without sacrificing new fruit buds. . . . MID-SOUTH: Fertilize lawns with one of the new plant foods that release nitrogen slowly so grass roots can assimilate it. Use a good fertilizer spreader with a trustworthy release mechanism and a capacity of at least 25 lbs. . . . Spread ground limestone now, too, if a soil test calls for it; it acts very slowly. . . . FAR SOUTH AND SOUTHWEST: Where permanent lawn turf has been oversown with annual grass, mow closely to give perennial grass a chance to resume growth. . . . SOUTHERN CALIFORNIA: Dig in all the organic matter you can while the digging is good; the less you work the soil in hot weather the better. . . . NORTHWEST: Prune bush roses. Cut weak plants more than strong ones, to pamper the less vigorous roots. . . . Shorten blueberry shoots, leaving 3 to 5 of the round fruit buds on each shoot.

Third week-end



NORTH AND EAST: See that potted hyacinths, daffodils, tulips in bud get maximum sunlight . . . Greenhouse gardeners can start tuber-rooted begonias, hollow side up, in flats filled with half-sand, half-peat. Keep moist, not wet, and in full light till roots form. . . . As days lengthen, insects increase. Spray with aerosols for white fly and aphids. Check mealy bugs with camel's hair brush dipped in rubbing alcohol. . . . MID-SOUTH: Start seeds of dwarf bedding dahlias, Unwin and Coltness strains, in flats of vermiculite or sifted sphagnum. . . . FAR SOUTH AND SOUTHWEST: Heavy soils may still be too wet to dig. Don't ruin soil texture just to flex your muscles. . . . All seeds must be sown by now if you want mature plants before summer. . . . In back of annual and perennial borders, try lantana, plumbago; in front of shrubs, achillea, shasta daisies, to withstand harsh summers. . . . WEST COAST: Plant roses all along the seacoast. Get them in right away in the south; take your time inland in the north. Cover base of plants with a mound of loose earth until growth begins. . . . NORTHWEST: This has been a tragic winter for many English hollies, but spray the survivors with oil emulsion for bud moth. . . . Plant dwarf fruit trees.

Fourth week-end



NORTH AND EAST: Dormant oil sprays applied to fruit trees when the temperature is 40° or so kills scale insects and other pests that live over winter. . . . Warm up the cold frame, turning the soil, adding sifted compost or peatmoss. You will need it for March transplants of cabbage, broccoli, lettuce started indoors. . . . Send the lawn mower out to be sharpened. . . . For something different and good, try *Vinca rosea*, in pink or white, to edge a summer border. Order seed now; sow indoors; transplant to coldframe in March, open ground in May. . . . NORTH CENTRAL: Stay off frozen turf. Short-cuts that don't show in winter will look like cattle tracks by July. . . . MID-SOUTH: Begin to uncover sheltered bulb plantings, rock gardens, to encourage the rush of color that comes next month. . . . FAR SOUTH: Plant pole lima beans this week: it is worth the gamble since this crop takes a long time to mature. Set your poles in place before you sow, six seeds to a pole. . . . SOUTHERN CALIFORNIA: Start new chrysanthemum plants from 4″ tip cuttings taken from last year's clumps; discard old plants. . . . Fertilize established roses so late rains will have time to get the food down to root level. . . . BAY AREA: Sow seeds of all tender vegetables and annuals, but be prepared for losses from late frosts or storms. . . . NORTHWEST: Put out slug bait—and wait for the first spring primroses to bloom.



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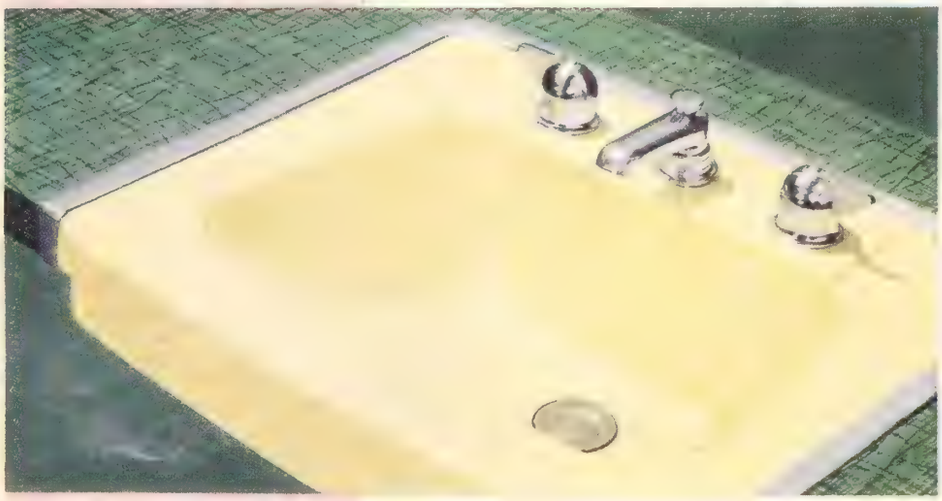
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CORKSCREW

THE BREATHLESS VOGUE FOR VODKA

By JAMES A. BEARD

Vodka has been a pleasant influence in my life ever since the day in my flask-carrying, party-going youth when my father presented me with a large, mysterious package wrapped in plain paper. "Drink this," he said, "instead of bootleg whiskey."

The package contained dozens of flat tin cans of vodka, colorfully labeled in Russian characters. It was smuggled vodka, of course, brought in by ships that touched the China coast ports. My first taste of it was very tentative. I expected it to be fiery and I half thought it might have the flavor of potatoes. It packed a wallop, yes, but it was by no means lethal, and I was delighted with its clean flavor—or lack of flavor. So I began as a pre-repeal vodka fan.

Now, of course, there are millions of other enthusiasts to help me protest the myth that vodka is a dangerously potent brew of fermented potatoes. Like gin, rye and Scotch, vodka is a grain distillation, and its alcoholic strength is not startlingly high. Most vodka is 80 proof, or milder than most gins and whiskeys. Only a few distillers offer 100 proof vodka.

It was three years after the Congress of Vienna in 1815 that the firm of Smirnoff began the distillation of vodka from grains in Russia and soon became official purveyors to the royal house. A hundred years later the Smirnoff secret fled the Red revolution to France, and production went on there. After the repeal of Prohibition the firm moved to Connecticut and were the first people in the American vodka market. They have been followed by such other fine old Russian names as Romanoff, Orloff and Hiram Walker.

One sort of vodka, called Dubrowka, has a blade of sweet grass in each bottle that gives the liquor a somewhat sweetish herb flavor. But other vodkas contain no aromatics and are practically flavorless. It is one of the few spirits—Cognac and Armagnac are others—that do not ruffle your taste buds so that you miss the true flavor of the wines served at the dinner to follow. I can't argue this virtue too strongly, however, being of the opinion that a moderate amount of *any* spirit really doesn't kill the taste for wine.

Generations of Muscovites have drunk their vodka neat. Neat or not, it should be served well iced. A famous Russian restaurant in Paris—Dominique—serves vodka in a cooler, like Champagne or white wine. You are expected to drink it right through the meal because it "cuts" the heaviness of the rich dishes of Russian and Polish cuisine. I do not recommend this European custom to Americans who sensibly prefer wine, not spirits, during dinner.

Vodka is ideal accompaniment for caviar. It should be iced and drunk in small glasses—one full glass at a gulp after a hearty partaking of caviar. With the exception of Champagne, it is the only drink for which caviar has a strong affinity.

In the last five years the popularity of vodka has grown spectacularly. The producer who uses the phrase "It *leaves* you *breathless*" attributes the rise in consumption to an American fondness for discovery and novelty. Women like vodka because it is a relatively low calorie drink.

THE VODKA MARTINI is the current rage. It is drier than its ancestor the gin martini. To make: Combine 4 parts of vodka to 1 part of dry vermouth. Always pour the liquor over cracked ice. Stir well—one of the great faults of martini mixing is too little stirring. Strain the martini into chilled glasses and add a twist of lemon peel. It's best to serve each martini in

(Continued on next page)



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CORKSCREW *continued from preceding page*

a freshly chilled glass, even seconds and thirds. Keep several glasses in the refrigerator for constant martini drinkers and you will win their praise.

GIBSON WITH VODKA: Pour 8 parts of vodka to 1 part of French vermouth over cracked ice and stir well. Strain into well chilled glasses and add pickled onions. The original addition for a Gibson was a pickled hazelnut, but unfortunately these no longer can be bought on the market. If you want to make them for yourself it is not a hard job. Merely cover blanched filberts with white wine vinegar and a touch of tarragon. Let them stand for about two weeks before using.

BLOODY MARY: Recommended last month as a morning-after drink, this stands on its own as a refreshing lunchtime cocktail. Combine in a cocktail shaker 2 ounces of vodka, 3 ounces of tomato juice, ½ ounce of fresh lemon juice, a dash of Worcestershire sauce, salt, pepper and, if you like, a dash of Tabasco. Add cracked ice, shake very well and strain into a chilled glass; serve with a dusting of paprika on top.

LONG RED: This variation on the Bloody Mary is served at a well known restaurant. It is simply larger. To 3 ounces of vodka add 5 ounces of tomato juice and the appropriate seasonings. Serve in a tall highball glass with ice.

This drink served in a chilled soup cup makes a delicious first course for luncheon. Use the formula for Bloody Mary; add a dusting of chopped parsley and a bit of grated lemon rind; serve as iced soup with hot cheese crackers.

SCREW DRIVER: This has become the most popular drink the West Coast has seen in years. Merely add 2 ounces of vodka to a tall glass of orange juice with ice. Ideal for Sunday brunch in that it combines the first course and cocktail.

HAWAIIAN DELIGHT: This is another simple tall drink, made of pineapple juice with the addition of vodka and ice. Enhance it with a spray of fresh mint in which to bury your nose as you drink.

VODKA DAIQUIRI: This appeals to those who love the flavor of lime. Pour the juice of 1 large or 2 small limes over ice in a shaker. Add a barspoon of finely granulated sugar and 1 jigger (1½-2 ounces) of vodka. Shake furiously and strain into chilled cocktail glass.

VODKA GIMLETS: These are favorites with people who are loyal to the flavor of Rose's lime juice—and there are many. Combine 3 parts vodka to 1 part of Rose's lime juice and pour over ice in a shaker. Shake well, strain into a large cocktail glass and add a splash of soda.

MOSCOW MULE: Some years back a great Hollywood restaurant perfected the Moscow Mule and used it to publicize not only the restaurant but also a copper mug. So traditionally it is served in a copper mug, but it tastes just as good in pewter or glass. Pour 2 ounces of vodka over several ice cubes in a tall glass. Add a squeeze of lime and the half lime which you squeeze. Fill the glass with ginger beer—not ginger ale. Refreshing and bitey.

VODKA COLLINS: This, of course, resembles other collins, but I think most people make a very bad collins. To make a good one, combine in a shaker the juice of a large juicy lemon (or 1½ lemons of the less juicy type) with a small barspoon of sugar and 3 ounces of vodka. Shake well. Pour ice and all into a tall glass. Add soda to taste, a strip of lemon peel and a long slice of cucumber peel.

VODKA FIZZ: This is best made in a double old fashioned glass. Pour 2 ounces of vodka and 3 ounces of pineapple juice over 2 ice cubes. Add the juice of a lime and blend well with a spoon. If you have a sweet tooth, add 1 barspoon of powdered sugar. Fill the glass with soda and decorate with mint.



A crisp green salad, flavored with herbs and shining with oil is a time-honored accompaniment to a good meal.

FRENCH COOKING WITHOUT TEARS

continued from page 97

Soups

PETITE MARMITE

Serves 4

Add one 3 lb. disjointed chicken to recipe for Pot au Feu and serve in individual casserole or marmites topped with thin crisp toast and a sprinkling of grated Parmesan cheese. Place under broiler for 3 minutes to brown.

CREME D'ASPERGE

Serves 4

2 bunches asparagus
1 clove garlic, minced
4 shallots, chopped
Salt and cayenne pepper
3 T butter
¼ c flour
2 c water
1 egg yolk
1 T cream
¾ c cream
1 T chopped parsley

Slice all but 10 asparagus tips and add with shallots, garlic and seasonings to melted butter. Slowly cook until very tender. Remove from flame and stir in flour until smooth. Add water slowly and cook until just before boiling. Simmer 10 minutes, stirring. Put through fine strainer or pureé in blender and return to pan. Mix 1 T cream with egg yolk and add to rest of cream and then to soup. Cook reserved asparagus tips in salted water and add. Reheat and serve with chopped parsley.

Sauces

BROWN SAUCE

Yield: 4 cups

½ c beef, veal or pork fat
½ c chopped onion
¼ c chopped carrot
½ c flour
2 qts. beef stock
5 peppercorns
1 clove garlic
1 bay leaf
1 T chopped parsley
¼ c chopped celery
½ c tomato paste

Melt fat and add carrot and onion cooking until tender. Add flour and cook slowly until vegetables brown, stirring frequently. Add stock and remaining ingredients. Cook slowly until reduced to 4 cups. Strain and use as base for sauces, in stews and wherever rich sauce is desired.

HOLLANDAISE SAUCE

Serves 4 to 6

3 egg yolks
3 T cold water
1 T lemon juice
¼ t salt
⅛ t cayenne pepper
½ lb. butter

Place egg yolks and water in top of double boiler over hot, not boiling water. Beat well with wooden spoon and season. When mixture coats spoon remove from fire but keep over hot water. Add butter bit by bit stirring constantly. When thickened add lemon juice and beat well. Serve at once.

SAUCE VERTE

Serves 4

3 egg yolks
1 T tarragon vinegar
Salt and pepper
1½ c salad oil
½ c strained cooked broccoli
2 T cream
Cayenne

Continued on next page



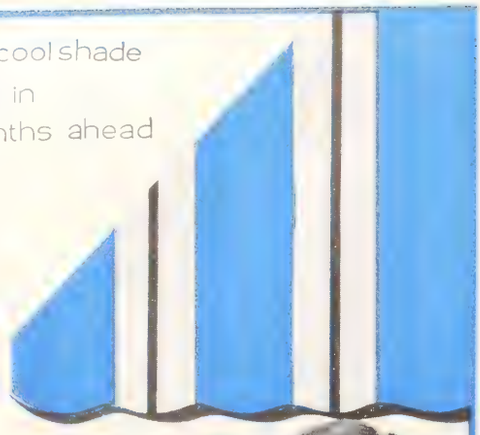
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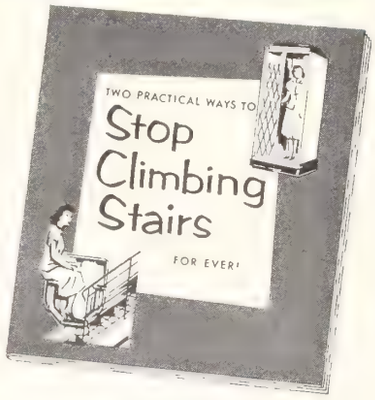
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FRENCH COOKING *continued from preceding page*

Beat egg yolks, vinegar, salt and pepper together well. Add oil very slowly, beating constantly and add broccoli, cream and cayenne. Serve with fish.

Eggs

OEUFS COCOTTES FERMIÈRE

Serves 4

4 eggs
4 T paté or liver paste
Salt and pepper
1 T chopped shallot, sautéed
4 T cream
4 T sautéed mushrooms

Butter 4 ovenproof egg cups. Place 1 T liver paste or paté in cups. Top with an egg, season, and add shallot and cream to each. Top with mushrooms. Bake in moderate oven for 5-7 minutes.

OEUFS RAVIGOTANTS À LA MORNAY

Serves 4

4 whole tomatoes
4 eggs
1 T olive oil
Salt and pepper
*1 c Béchamel sauce**
¼ c grated cheese
2 T chopped green olives

Cut slice from top of tomatoes, hollow out, invert and drain. Sauté in oil for 3 minutes. Season and place in oiled ovenproof dish. Break egg into each tomato and bake in moderate oven until eggs are done, 5 to 7 minutes. Heat Béchamel and add grated cheese. Serve sauce over tomatoes and eggs and garnish with chopped olives.

*Recipe given in Sauce section.

Fish

SAUTÉED FROG'S LEGS

Serves 4

8 frog's legs (hind ones)
2 T lemon juice
Flour
2 cloves garlic, crushed
5 T butter
2 T chopped chives
Salt and pepper
2 T white wine
1 T chopped parsley

Wash frog's legs, dry, sprinkle with lemon juice, and dust lightly with flour. Heat butter and add garlic. Add chopped chives and frog's legs. Shake pan while browning to prevent burning. When golden, season and pour on wine. Serve with chopped parsley.

Meat

continued from page 97

in wine and stock 4 to 5 hours. Sauté mushrooms separately. Sauté onions in 2 T butter and sugar, salt and pepper. Serve beef sliced, garnished with mushrooms and onions and freshly chopped parsley. Strain sauce meat has cooked in and serve with meat.

PAUPIETTES DE VEAU

Serves 4

2 lbs. veal from leg
½ c bread crumbs
2 T chopped parsley
2 truffles
3 oz. sherry
1 T butter
1 egg, beaten
½ t paprika
⅛ t freshly ground pepper
1 t salt
4 thin slices ham
3 T butter
½ c stock, chicken or veal

Have veal cut in thin slices from leg. Slice truffles thin and heat in butter and 1 oz. sherry. Add crumbs, parsley, 2 oz. sherry, egg and seasonings. Spread on veal slices and top with slices of ham. Roll and tie ends. Brown in butter and baste with stock. Simmer until tender, approximately 20-30 minutes. Remove strings and serve over steamed rice.

Poultry

continued from page 98

ry juice to duck. Cover tightly and simmer until duck is tender, approximately 45 minutes. Stuff cherries with almonds. Add to duck just before serving. Strain sauce and serve over duck.

POULET MADEIRA

Serves 4

2 c raw wild rice
4 c chicken stock
3 T butter
½ lb. mushrooms, sliced
4 chicken livers
2 truffles, sliced thin
4 mushroom caps
2 c brown sauce
⅓ c Madeira
4 whole chicken breasts

Simmer wild rice in chicken stock until tender. Sauté sliced mushrooms, chicken livers in butter. Mix mushrooms, chopped chicken livers and truffles with rice and sauté. Sauté mushroom caps and

(*Continued on next page*)

FRENCH COOKING *continued from preceding page*

et aside. Cook brown sauce until educed to 1 cup. Add Madeira nd bring to boil. Pour over chick- n breasts and broil until tender. erve on rice garnished with ushroom caps.

Vegetables

continued from page 98

acon until brown. Add crumbs nd egg yolks. Stuff artichokes nd wrap with bacon. Place in uttered casserole. cover with tock and wine and bake 30 min- tes in moderate oven. Combine utter and flour and add liquid rom pan in which artichokes aked. Stir smooth. Remove bacon rom artichokes and serve topped ith sauce.

DUCHESS POTATOES

Serves 4

large potatoes
alt and pepper
T butter
egg
t baking powder
ot fat

Boil potatoes in water until tender but not mushy. Drain and dry. Press through sieve or use potato masher. Add egg and butter, salt and pepper. Add baking powder. Force through pastry tube to make decorative mounds or border and brown under broiler, or drop a heaping tablespoon of mixture at a time into deep hot fat. Drain on absorbent paper and serve at once.

Desserts

MARRON PUDDING

Serves 6

½ c sugar
1 pt. milk
3 eggs, separated
6 macaroons, crushed
½ pt. bottle marrons
¾ pt. heavy cream
1 t sherry

Make custard combining milk, beaten egg yolks and sugar. Freeze to thick mush. Line mold with crushed macaroons and cover them with custard. Whip cream and add chopped marrons, beaten egg whites and sherry. Fill center of mold with mixture and pack.



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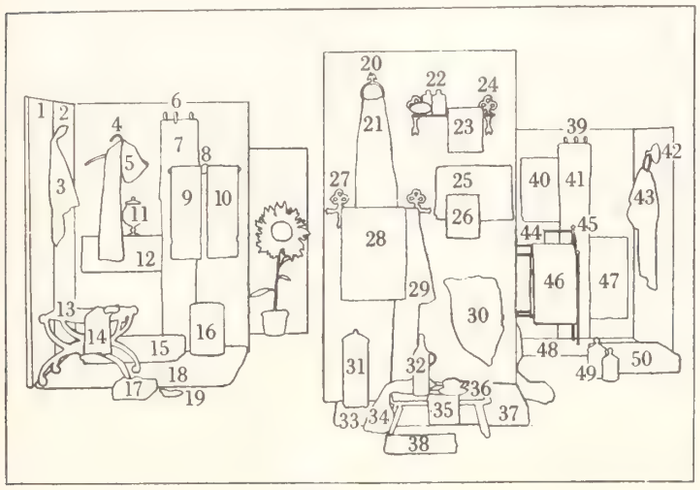
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6. White plastic shower curtain hooks. Ames Manufacturing Co.
7. Shower curtain, "Mermaid." Dru Dunn Design.
8. Brass towel bar, "Single Hand," at H. Pfanstiel Hardware Co., 321 E. 64th St., New York.
9. Bath towel, "Stardust." Callaway.
10. Bath towel, "New Grandeur," in H&G Cantaloupe. Gold metallic woven border. Callaway Mills.
11. Apothecary jar at The Bar Fly, 17 Rockville Drive, Baldwin, N. Y.
12. Wood blind, "Tahoe," in H&G Sandalwood, Cantaloupe. Tropicraft.
13. Vanity bench, H&G Tangerine cushion, at Doris Dessauer, 228 E. 51st St., New York 21, N. Y.
14. Fingertip towel, "Stardust," white. Callaway Mills.
15. Wool blanket, "Zephyr," in H&G Saffron. North Star Woolen Co.
16. Waste basket, "Mermaid." Dru Dunn Designs.
17. Bath rug, "Fleur-de-lis," gold and white. Callaway Mills.
18. Bath scale, Health-O-Meter. Continental Scale Co.
19. Soap dish, "Mirrored Seashells." Dru Dunn Designs.
20. Brass towel ring, eagle motif. Lafayette Products Co.
21. Toiletries by Mary Chess.
22. Shelf, brass ribbon frame, at H. Pfanstiel Hardware Co., 321 E. 64th St., New York, N. Y.
23. Pillow case, daisy print in H&G Blue Mist on white. Wamsutta Mills.
24. Blanket, 100% Orlon, daisy print in H&G Blue Mist. North Star.
25. Wool blanket, embroidered snowflake design. St. Marys Woolen Mills.
26. Pillow case, woven nylon, smocked effect, in H&G Cantaloupe. John Matouk
27. Brass towel bar, ribbon design. At H. Pfanstiel Hardware Co., 321 E. 64th St., N. Y. C.
28. Bath towel, "Meadow Blossoms," in H&G Blue Mist, Bitter Green. Pacific Mills.
29. Woven stripe ticking used on Beautyrest mattress. Simmons Co.
30. Comforter, Dacron filled, reversible. N. Sumergrade & Sons.
31. Brush holder with real daisies preserved and set between vinyl sheets. Brass cover and base. Dru Dunn.
32. Hand towel printed in H&G Carnation and Cardinal. Garden State Prints.
33. China cologne bottle, floral trim. Irving W. Rice & Co.
34. Bath mat printed in H&G Carnation and Cardinal. Garden State Prints.
35. Breakfast tray in H&G Siamese Pink. Neo Designs.
36. Blanket, "Chateau," 100% Acrilan in H&G Hyacinth. Fieldcrest Mills.
37. Sheet, rose spray print and border in H&G Citron. Cannon Mills.
38. Pillowcase, rose spray print and border in H&G Citron. Cannon Mills.
39. Gold plastic shower curtain hooks. Ames Manufacturing Co.
40. Towel ring. Lafayette Products.
41. Bath towel, "Spanish Tile," in H&G Cantaloupe and white. By Fieldcrest Mills.
42. Bath towel, "Royal Oak," in H&G Saffron and white. Cannon Mills.
43. Shower curtain, "Collector's Items." I. B. Kleinert Rubber Co.
44. Tiered brass towel stand. Lafayette Products Co.
45. Bath towel, "Luxor 1960," in H&G Tangerine. Martex.
46. Bath towel, "Shadow Plaid," in H&G Tangerine, Saffron, Suède Brown. Martex.
47. Bath towel, "Vogue," in H&G Lemon Peel and white; reversible. Fieldcrest Mills.
48. Bath rug, "Happy Suns," in H&G Tawny Beige. Carter Brothers.
49. Blanket, "Treasure," nylon, rayon, cotton, in H&G Cantaloupe. Fieldcrest.
50. White glass apothecary jars. Irving W. Rice & Co.

The following stores are joining House & Garden in presenting "Three New Looks For Bed and Bath," pages 64, 65.

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OTHER SHOPPING INFORMATION

Cover

Reproduction of Italian antique metal grille headboard, in gilded wrought iron. At Lord & Taylor, New York.
Commode at Olivieri Renzo, New York.
Lamp, pear, bowl and coffee table at Macy's New York.
Eight-day clock by Semca Clock Co.

100 NEW DECORATING IDEAS

Page 54, left:
Sheet, pillowcase, percale "Dogwood Border." Bates Fabrics Inc.
Blanket, "Summer Breeze," nylon tricot pleated border. St. Marys Woolen.
Right:
Mirrored tray fitted with book rack that doubles as makeup shelf, cigarette box, ashtray. Fits varying tub widths. National Silver Deposit Ware Co.
"Sovereign" bath and hand towels, washcloth. Martex.
Bath tub, Claire de Lune blue. American-Standard.
Page 63:
All carpets, "Royal Crest" cut pile in cotton. E. T. Barwick Mills.
All toiletries, Mary Chess.
Paintings by Anthony Triano.
Top, left:
Double headboard, walnut painted white. John Stuart, Inc.
"Candy Stripe" bordered sheet and pillow cases. Wamsutta Mills.
"Wonderlight" wool and nylon blanket. The Springfield Woolen Mills.
Quilted dust ruffle. Scroll Division of Riverdale.
Curtains, "Forsythia" printed sheer. Jofa, Inc.
Night table with glass top, cross bar shelf at bottom, at Doris Dessauer, 228 East 51st St., New York 22, N. Y.
White opaline lamp with brass trim at Macy's New York.
Venetian aqua opaline cigarette box and ashtray at W & J Sloane, New York.
Table radio, "The Avalon." RCA.
Top, right:
Wallpaper, "Sailor Stripe," H&G Sky Blue and white. Pippin Papers.
Fingertip and bath towels in delft and H&G Sky Blue. Cannon Mills.
Cotton bath rug in H&G Sky Blue. Russell-Lacey Mfg. Co.
Cologne bottles at Sherle Wagner, 123 East 57th St., New York 22, N. Y.
Pear shaped jar at W & J Sloane, N. Y.
Center, left:
Wallpaper, "Butterflies," and matching chintz (on bed). Cowtan & Tout.
Headboard, wrought iron frame, brass finials. Gallo Original Iron Works.
Sheet, pillow case, "Lace Design," with screen printed border. Wamsutta Mills.
Blanket, "Glolon," 100% Acrilan. Pepperell Mills.
Night table, walnut and white. Knoll-Drake Austin Industries.
Pink opaline lamp at Macy's New York.
Pink plastic tissues box at Neo Designs, 6 East 53rd St., New York 22.
Center, right:
Wallpaper, "Buttons." Piazza Wallpaper Division of Patterson Fabrics.
"Empress" towels, washcloth, in buttercup yellow. Cannon Mills.
Cotton bath rug in sun gold, reversible. Russell-Lacey Mfg. Co.
Shower curtain, "Taffallure," in frost pink. I. B. Kleinert Rubber Co.
White ceramic bottles. Irving W. Rice & Co.
Bottom, left:
Headboard with maple frame, natural

(Continued on next page)

SHOPPING INFORMATION

continued from previous page

caning, brass finials. Parzinger.
Sheet and pillow case, "Baroque Monogram." Wellesley Textile Studio.
Blanket, all wool "Woolshire" in H&G Citron. Chatham Mfg. Co.
Wool felt. Central Felt Co.
Night table. Jens Risom Design.
Clock-radio (separates to become electric clock, portable radio). General Electric.
Lamp, ashtray and cigarette box at Americraft, 903 First Ave., N. Y. 22.
Bottom, right:
Wallpaper, "Trumps," black on white. William J. Galligan.
Towels and bath rug, "Luxor 1960" and "Sovereign" in Persian Poppy and Top Brass. Martex.
Gold bottles, "DruGold." Dru Dunn.

FRENCH COOKING

Page 96:
Willow bread basket at Basket Bazaar, 133 West Third St., New York 12, N. Y.
Brass wine cooler at Jenifer House, Great Barrington, Mass.
Wooden cheese knives, stainless steel blade bread knife, at W. G. Lemmon & Co. Ltd., 816 Madison Ave., New York 21, N. Y.
Sardine container at Hammacher-Schlemmer, 145 E. 57th St., New York.
Oval casserole, 3-quart size, stainless steel, copper bottom. Ekco.
"Susanette" revolving cutting board, at Lewis & Conger, 45th St. & Sixth Ave., New York 19, N. Y.
Page 113:
Salad basket with plastic handles at Bloomingdale's, New York 22, N. Y.
Paring knife with carbon steel blade, ebonized wood handle, at W. G. Lemmon & Co. Ltd., 816 Madison Ave., N. Y. 22.
Cruets, cutting board, mortar and pestle, spice jars at Bazar Francais, 666 Sixth Ave., New York 10, N. Y.
Salad bowl, servers, four individual bowls, pepper grinder and salt shaker at B. Altman & Co., New York 16, N. Y.

DINNER, FRENCH COUNTRY STYLE

Page 99:
Tureen, Adams ironstone Ceres shape, and ladle. At C. D. Peacock, Inc. State & Monroe Sts., Chicago, Ill.
Goblets, wine glasses, Celeste blue, at Lord & Taylor, New York, N. Y.
Copper salt and pepper shakers at La Cuisiniere, 133 East 55th St., N. Y. C.

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to fight polio

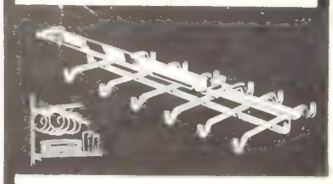
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CLOSET FIXTURES



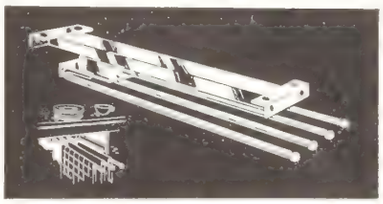
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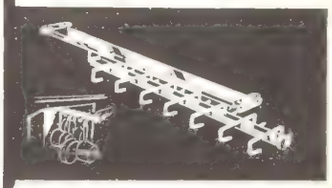




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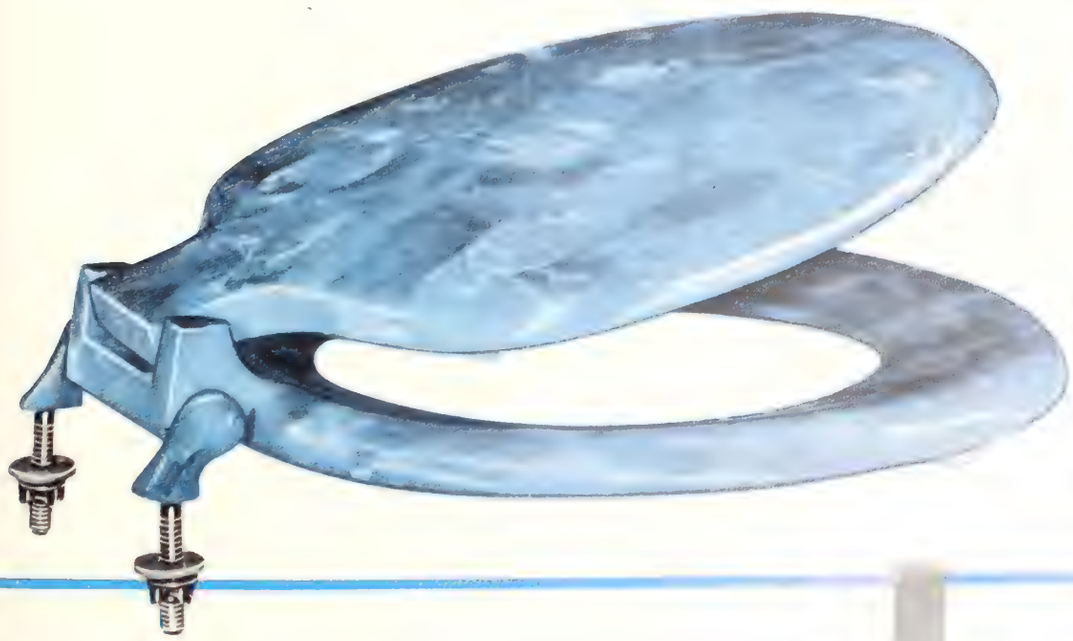


GLIDE-AWAY PAN RACKS — Bring handled utensils out of cabinet, slide them back into place smoothly, without clatter or clutter . . . 20" long. Ask for K-V 690 (holds 7 utensils) about $3.50*; K-V 790 (holds 14 utensils) about $4.50*.

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TURNTABLE

CHOOSING SIDES

BY IRVING KOLODIN

It is not too long since the music lover—whether his taste was for the light, the heavy or the in-between—was the only one to benefit from the record and to value what it provided. Thanks to the tape-recording process and what it can contrive, there are compelling reasons why even the tone-deaf (I shudder to think that such a category may exist) can find pleasure and reward in the long player and its mate the disk.

Where vocalists—using the term in its broadest sense—are concerned, few have exceeded Sir Winston Churchill in the power to engross and animate by the sheer power of speech. In the latest of the "I Can Hear It Now" series (Columbia 5066) Fred W. Friendly and Ed Murrow have given us a profound exercise in the persuasive power of superb prose. Innumerable archives have been called upon to provide a dramatic review of Churchill's insight into the roots of all recent (and much current) evil, ranging from his pre-war speeches when Hitler was regarded as a "pushy" but hardly dangerous fellow, to the rallying cries of wartime, and warnings of the "peace."

A model of interlocution

The vocal bite and verbal inflection of all the famous Churchillisms—"some chicken, some neck," "that jackal, Mussolini," "an iron curtain has descended" are here preserved in all their immediacy. Also there is a sample of the famous occasion when Churchill stood before a joint session of the United States Congress and remarked that he might have gotten there "on his own" had his father been American and his mother British, rather than "the other way around." Murrow's terse narration is a model of what such interlocution should be, the assembling of the bits into a continuously absorbing whole.

Another context of voices is provided by Heritage LP-H0059 in which is presented a twenty-year review of the famous "Town Meeting of the Air" broadcasts from Town Hall in New York. Besides sounding again the broad drawl of Wendell Willkie, the cantankerous voice of Harold Ickes and the top-sergeant snarl of Hugh Johnson, on to the measured irony of Fiorello LaGuardia and the hard-core sense of Robert A. Taft, the hour-long disk recalls many of the rapids we have run in our time: "Intervention," "Lend-Lease," "Fourth Term," the "U.N.," the "Welfare State," "Korea," etc., etc. What is most useful is that it re-creates in the words of, say, Senators Nixon, Knowland, and Sparkman, the atmosphere in which General MacArthur's recall from Korea was discussed when it was happening, or the fight for "Equal Rights" led by Walter White, or even the baleful influence of the comics with John Mason Brown pitching and cartoonist Al Capp catching. John A. Daly conducts this tour of the past in his urbane way, and with a warm sense of what it means to live in a land where opinion is aired, not grounded.

The humanitarians

The same Heritage firm has produced a number of other "documentaries" of more specialized but still interesting sorts: a collection of humanitarian sentiments from Gandhi, Einstein, Nehru, etc. entitled "Conquest by Love" (G 0050); a choice collection of addresses, especially interesting in this Presidential year, called "If I am Elected" (A 1201); and for those who have forgotten how one of the great men of our time sounded "Shaw Speaks" (A 0074). Others who have contributed to the considerable total of similar interest are Decca (9628) with "F D R Speaks," RCA Victor with "Mr. President" (LM 1753) and "Campaign Speeches of Adlai Stevenson" (LM 1769), not to mention the first three issues of the "I Can Hear it Now" series (Columbia ML 4095, 4261, and 4340), which pass in fascinating review the sound of the world as it was between 1920 and Pearl Harbor.

Some of the sports sounds in the latter were so welcomed that Columbia authorized the creation of an entire LP titled "Greatest Moments in Sports" (ML 5000). Necessarily fragmentary because a microphone was not always conveniently available to record a competitor's words as the drama occurred, they nevertheless bring back, through reminiscence of Carl Hubbell, Dizzy Dean, Gene Tunney, Jack Dempsey or Knute Rockne, the emotions and elations

(Continued on next page)

continued from preceding page

of their great feats. Of prizable value is the on-the-spot quote, as it happened, of Joe Louis saying, early in the war, that he was confident of American victory because "We is on God's side." Red Smith and Marty Glickman, two men of eminent qualification, are the editorial brains of this worthy endeavor.

The lighter sides

From the historical to the hysterical may seem a transition too great to be made between paragraphs, but it is even more easily made by changing disks on the record player. It may be cheating a little to import Victor Borge, Anna Russell or Gerald Moore at this point, since all utilize music to some degree in their performances, but let us say that on the whole it is painlessly administered. Of course everybody knows Borge, so that record numbers alone will suffice (Columbia CL 554, CL 6013, CL 646), and almost everybody knows Anna Russell ("Sings?" on Columbia ML 4594, "Sings! Again?" on ML 4733, "Guide to Concert Audiences" on ML 4928, and "Square Talk on Popular Music" on ML 5036). For those unacquainted with the latter, she is the song satirist who has been described by one ebullient reviewer as "the funniest woman in the world." This merely confirms what we have known right along—namely, that Beatrice Lillie is out of this world—but let us not quibble about mere exaggeration where enthusiasm is concerned. Russell is a very funny person, and her depiction of concert types, burlesques of trends in current music, and deflation of pretension in general comes through the loudspeaker very effectively.

On a quieter, more sophisticated level of drollery is the performance of Gerald Moore, the Torontonian who has made his home in London for thirty years. He has also made a reputation for himself as the pianist most in demand as accompanist when the premier singers, violinists, 'cellists etc. of the world visit London to perform in public and to record. A witty man as well as a wise one, Moore first put his thoughts forward in a series of books, of which "The Unashamed Accompanist" bears the same title as his lecture-recital disk (Angel 35262).

(Continued on next page)



No. 5522½C. "Mid-Regency" Cocktail Table. Cherry & Birch, Fruitwood finish. 50" x 20" x 17½" high. Finest leather on top ends — glass center. Brass caster and turnings on 5522C. All wood top.



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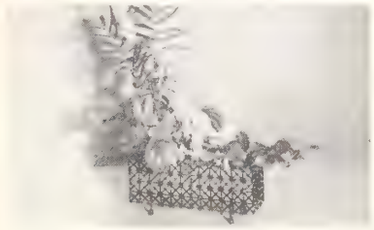
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TV SCOFFER

continued from preceding page

condescending attitude towards your viewing, be careful. He might ask, for example, whether George Gobel is on every night or not. Don't let him look you in the eye and get away with that. They are a sneaky lot. Look him right back in the eye and tell him, "Every night but Sunday," or, "Every other night." He knows as well as you do that Gobel is on once a week.

A variation of this same attack by the Non-Watcher might go this way. "I've heard a lot about some new comedian. Ah, what's his name? George Grobel? Is he good?" Your answer is, "I watched Grobel the other night and I never laughed so hard in my life."

You've just made a lifelong enemy; he knows you both know the man's name is Gobel.

An incident that occurred at a Chicago cocktail party a short time ago shows the militant Watcher at the top of his form. The hostess at the party was being congratulated on her taste in furniture.

"I hope you notice," she said, "We don't have a television set."

The Watcher had noticed that the cheese was spread awfully thin on the crackers, but he honestly hadn't noticed the absence of TV. He was from Connecticut and he was pretty used to sets concealed in old Dutch sinks. It didn't occur to him that there was or was not one in the room, but he did recognize his hostess immediately as a belligerent Non-Watcher.

"I wish we didn't have one," he said, rising to the challenge magnificently. "I waste more darn time. The other night I got trapped into wasting a whole hour and a half watching Gian Carlo-Menotti's new opera *The Saint of Bleecker Street*.

He could not have scored more cleanly. Carlo-Menotti is a Non-Watchers' darling, and the play had been more effectively presented on television than it had been in its short run on Broadway. The hostess was put in the position of having to agree with him that watching Carlo-Menotti was a waste of time, or of disagreeing and finding herself defending television. She excused herself to introduce a new couple coming in the door.

Non-Watchers have suffered heart-breaking setbacks in the past two years. Broadway plays have been done on television; ophthalmologists have made statements to the effect that TV is not bad for children's eyes; Fred Allen has appeared regularly on the kind of quiz show that was too good for radio; it has been announced that the coming TV season will see Sir Laurence Olivier in a three-hour version of *Richard III*. (Which, for all most Watchers know, is longer than Shakespeare wrote it.)

There are even indications that television is not stifling our creative talents or taking away our appetite for first-hand experience. Just as many people are climbing tall mountains; just as many kids are running away from home; authors are writing more books, poets are writing more poetry and inventors are inventing more inventions. There is no evidence that people are running in a rut. By absorbing some information and entertainment in an easily digested form, Watchers are simply filling in the big cracks everyone has in his productive, creative, reflective day. Television viewers are reading more newspapers and more magazines more thoroughly than ever before because they are interested in more things. Television has opened up thousands of broad avenues of interest to them.

The industry doesn't have time to claim this for itself but it is even probable that television has already begun to improve our republican governmental structure. It is becoming increasingly difficult for an office-seeker to win an election unless his opinions and philosophy accurately reflect the majority of the people he wants to represent. If a Non-Watcher read everything of a political nature that he could get his hands on, it would be hard for him to match the information a Watcher is exposed to on television.

Naturally there are hundreds of television programs no intelligent person would want to have to defend, but regardless of the merit of any one show or any series of shows there are few people whose waking moments are filled so full of the culturally pure that they can't find time for six or eight hours of television a week. A little intolerance can be a fine thing; it might be well if more Watchers were a little less patient with their friends who raise eyebrows when the subject of television comes up. Perhaps then they'd find something new to disdain.

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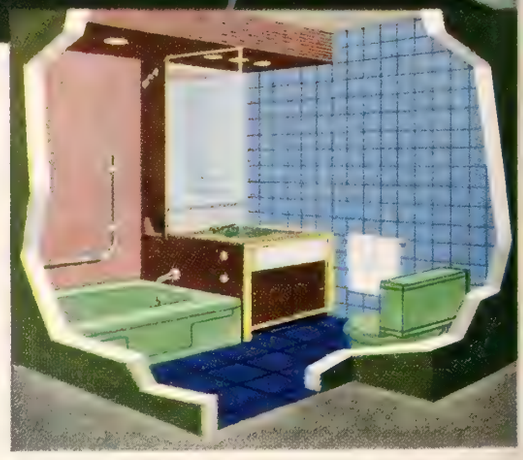
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Every AllianceWare tub has a "grab rail" construction—exclusive with AllianceWare—along the outer rim, to make entering or leaving the bath easier and safer. A broad, flat bottom provides a firm footing when showering. A wide seating rim is another feature for bathing convenience. The AllianceWare patented method of installation prevents the tub from settling or pulling away from the wall. A built-in wall-guard keeps water from seeping in between wall and tub. And the smooth, porcelain-on-steel surface is stainproof—easy to clean and keep clean.

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ALLIANCEWARE INC. • Alliance, Ohio
Bathtubs • Lavatories • Closets • Sinks



THORNTON LADD *continued from page 93*

office that he had not realized before?

"I have learned that the future of architecture depends on close coordination between the architect, the landscape architect, the contractor, the interior decorator—and also the banker who finances the construction. Every project should be the joint effort of everyone concerned with building the house. In my own office I have a decorating and landscaping department, and I have mechanical and structural engineers and real estate advisers working with me on a consultative basis. The architect's responsibilities are no longer confined to drawing up a blue print of the house plan—as a matter of fact, it never should have been only that."

In other words, an architect ought to be a kind of chief of staff in charge of planning and building the house?

"That's right. Otherwise you have a client calling on an architect who presents him with a plan. Then the contractor steps in. The idea has not been explained to him; he hasn't been consulted. Possibly he will object to some feature of the house. And he may be right. Or the other people involved may have reason to object. The terrain may be wrong for the house the client has in mind. Or the financing. Or the landscaping. So why not work out all these problems in detail at the outset and with coordination? The success I have had so far is not mine alone. I share it with all of the other technicians, artists and engineers I work with on every project."

What does Ladd think of the state of architecture in America today?

"I think we are in the midst of a real renaissance in America. One can detect all the earmarks and the conditions of a renaissance—prosperity, leisure, mobility, turmoil, social and economic change, and especially an attentive public, receptive to new ideas. Houses must be redesigned not only to eliminate the need for servants but to include gadgets so that these—the thermostats, the checkvalves and the wiring—will be present yet unobtrusive. These are problems which challenge and stimulate architectural inventiveness."

How does Ladd visualize the relation between the architect and his client?

"People who want to build houses today need the advice of architects as never before. There are new materials, new fabrics and new gadgets which they are likely to overlook unless they consult those who know what these are and how they can be utilized. Also, most clients want more house than they can afford. It's the architect's job to help them decide what to do without."

Thinking of your own conventional split-level suburban home, you ask Ladd how the average American looking for a house can aspire to any kind of individuality of design. Aren't most houses mass produced and consequently standardized?

"Yes—and I think the standardization leads to decay. The solution is to mass produce certain units of the house—kitchens, bathrooms, garages, utility areas—as economically as possible. Then other units such as living rooms and bedrooms can be set aside and designed according to the tastes, the needs and the inclinations of the owner. There is no reason why such a house should cost much more than the take-it-or-leave-it houses going up today. I have designed homes for as little as $16,000. I have finished one recently that cost about $10 a square foot."

What are Ladd's plans for the future?

"I want to go on doing what I'm doing. I like my work so much I don't have much time for diversions. Music? Yes, of course. And I read as much as I can. My other interests? Oh, I dart around. I have become interested in the Dead Sea Scrolls. It's one reason why I'm looking forward to going to the Near East this winter. But I don't seem to have much time for other things. There is so much work to do."

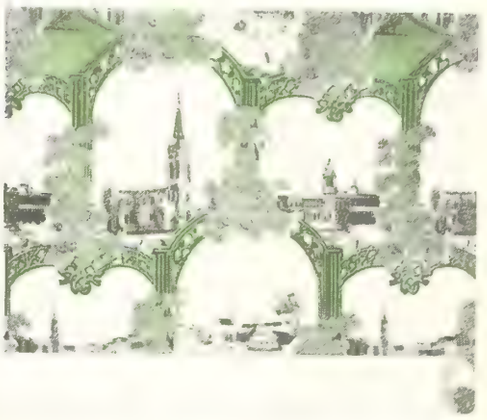
It's getting late. The sun is beginning to sink into the bank of yellowish smog floating above Los Angeles. You hear the swelling murmur of the late afternoon traffic on the Pasadena Freeway. Here on Hilltop the air is growing cool.

You walk back past the quiet gardens, the breath-taking vistas, the slabs of masonry and the glass walls. Ladd suggests that you stay for dinner and you would like to be able to accept, but you can't. So you shake hands and get into your car. Driving away you look around and wave goodbye and he waves back. You remember him standing there, a young man alone on a hill top with big ideas and plenty of time ahead of him.

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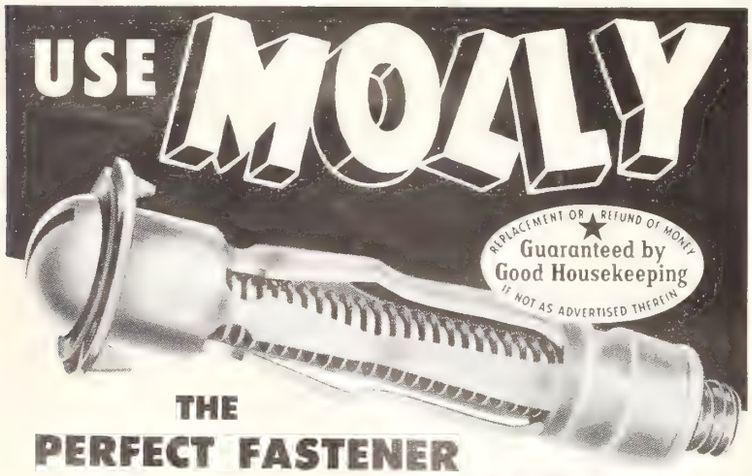
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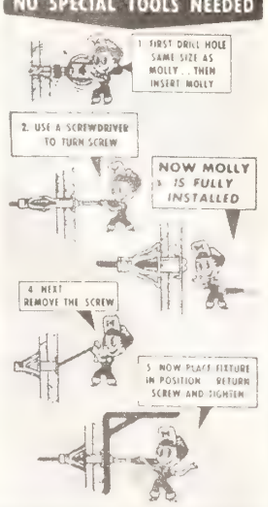


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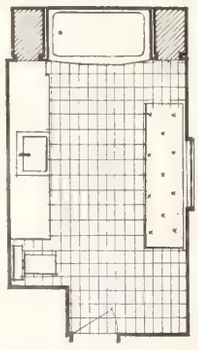
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THE KEY TO PLANNING

In building a new bathroom or modernizing an old one you will find more materials, equipment, color schemes and distinctive accessories on the market today than were ever available before. They offer better performance along with better looks—longer life and less care. But before you pick colors and countertop decorations give some thought to the essentials of a good bathroom. Better bathrooms begin with better planning: for storage, lighting, ventilation, warmth, durability, quiet, easy cleaning, sound plumbing and fixtures. These are the ingredients that determine whether a bathroom is as convenient as it is beautiful. Here are plans and picture of bathrooms that meet the requirements.



LEONARD



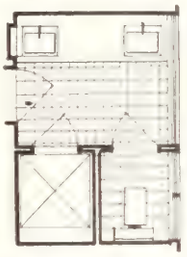


Man's bathroom includes the luxury of a cot for a nap and storage for portable massage table in closet at right of tub. Floor is vinyl in spatterdash beige pattern; walls and countertop are ceramic tile in gunmetal color. Long cabinet with washbasin has plentiful storage. *Architect, George Hickey III.*

A BETTER BATHROOM



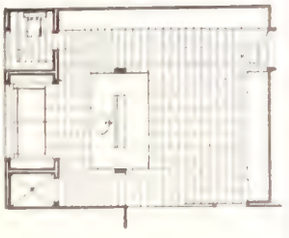
Children's bath has twin lavatory basins to speed up early morning dawdlers. Shower and toilet occupy adjacent compartments in the simple floor plan. In the mirror, which is large enough for several children to use at the same time, can be seen individual towel bars at heights small children can reach. *Architect, Eliot Noyes.*



SHULMAN



Good storage is the outstanding feature of this bath-dressing room. The picture shows only half of the long storage wall (see plan right) which is divided into compartments and drawers sized for clothing. There are bookshelves, day bed between shower and toilet compartments, for relaxation after bath. *Architect, Burton A. Schutt.*



(Continued on next page)

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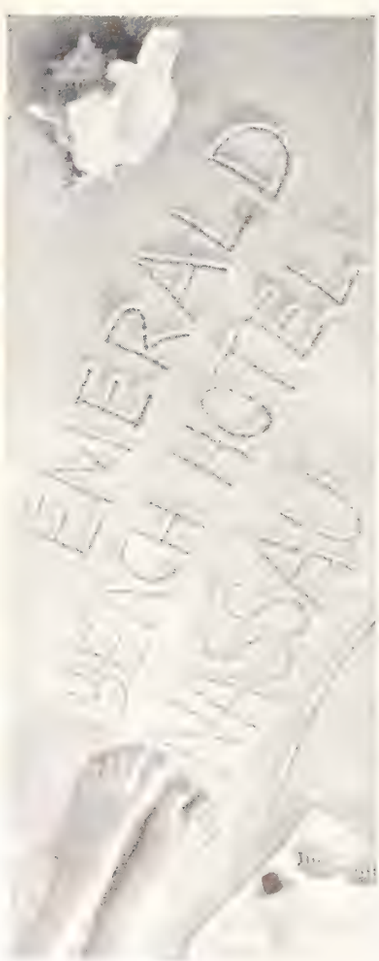
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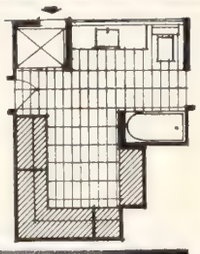
BETTER BATHROOMS

continued from page 127

Many new baths open to garden or sun deck



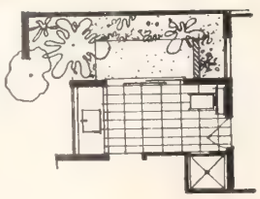
Shower is accessible from bathroom or from outdoor terrace in this plan. The terrace includes a pool. As plan at right indicates, half the space in this bath-dressing room is devoted to storage closets. Two bedrooms open into it. *Architect, Burton A. Schutt.*



SHULMAN



Private patio is part of bathroom. Sliding window wall at one end of room lets you step directly outdoors for sunbath. High brick wall with handsome foliage shields area. Curtains draw across window. Countertop gets daylight from overhead window. *Architect, Burton A. Schutt.*




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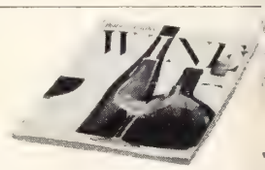
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PACIFIC PINPOINTS

continued from page 15

mya. Nineteen hundred miles from Honolulu and nearly 1,300 from Fiji, it has elbow room, if not much else. A mariner's handbook declares: "The most conspicuous objects . . . are the wreck of the *President Taylor*, located near the western side of the island near its main entrance: a lone palm tree on the northwest point, and a large *kou* bush on the southwest point."

There you have the scenic attractions of this island, so important that neither Britain nor the United States is willing to admit the other owns it. Hence, the eight square miles of coral bordering a blue lagoon (twenty feet is the highest elevation) now form an official condominium, with officers of both governments on an atoll which never supported a native before aircraft made it important.

Luxury of Yore

Canton was an over-night stop on the original South Pacific flights of Pan-American World Airways. Scheduled flying boats put down on the lagoon in 1939, and passengers put up at a hotel which even boasted a French chef. Luxury lasted until the war, when the hotel became a Navy club and the *President Taylor*, a round-the-world liner, landed 1,200 soldiers sooner than planned—by going aground on the coral reef.

The ship never did get off and the soldiers sometimes thought they wouldn't, either. But expected attacks on the island never developed. The airfield the soldiers built served importantly while war lasted in the South Pacific, then found traffic dwindling as battles moved west.

Faster and bigger planes have lessened Canton's post-war importance, too. Planes of three airlines (Pan-American, Qantas and Canadian Pacific) still stop there but usually only for refueling. The hotel operates on a stand-by basis for delayed passengers only, and even the *President Taylor* must be taken off the list of landmarks. Most of the old luxury ship was salvaged in a two-year adventure by a group of cooperating amateurs in 1953-55, the only news development in recent Canton history.

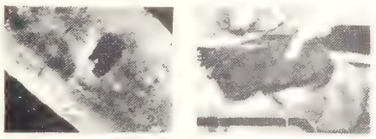
Wake island is the most famous of my favorites, but the traveler who arrived with no information might have trouble deciding on which of three islands—

(Continued)

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continued

Canton, Wake or Kwajalein—he was at the moment. All are atolls, all similar. Wake has had the biggest typhoon, Kwajalein the most desperate battle, Canton the longest international argument. But on any of the three, the traveler not in too tearing a hurry might wish for a little non-serious engine trouble to hold him over—it's about the only time anybody gets to see more than the airstrip and a restaurant; and a few hours can be fun. (Airlines don't sell tickets to any of the three without special arrangements; not enough accommodations, water or food to supply too many casual visitors.)

Strictly for the Birds

There are no better reefs for exploring than these. Australia's Great Barrier reef is hundreds of miles long, but far out to sea and often impossible to land on. By contrast coral at these atolls is close to shore and just as vivid in color and thronged with fish and mollusks. Personally, I'm a non-working swimmer, content to float in soup-warm water or to mooch around a reef with a diving mask not trying to spear anything, just to pick up a few bright cowries or to marvel why *bèche de mer* should ever be a delicacy, or even considered food.

Why should anybody care for coral blobs without even a decent tree on them? Well, there are the birds: terns, boobies, frigates, albatross, nesting in the brush, crying in the star-lit night and bobbing endlessly on the beaches. Birds have interfered with aircraft take-offs on some islands; millions of terns lay their eggs and rear their young on the sand at Wake; at Kwajalein, birds came back almost before the shooting stopped, restoring some slight sanity and balance to that 1944 scene of horror and death.

The fish are interesting whether you're hooking a big *ono* or tuna, watching stupid parrot fish and *ocrasse* nosing a wreck, or diving down to spear a perch or [illegible] the tiny, bright blue, bright red or striped and spotted rainbows which flutter around every cranny in the coral.

And if you can't find some interest, or human parallel, when [illegible] fiercely for a larger shell each of [illegible] this, you need the rest on an atoll, you really [illegible]

There isn't time to describe [illegible]

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I am a Christian. Does that make me my brother's keeper? When my stomach is full must I be concerned about others, whose stomachs are empty? Must I? Am I *compelled* to think about these others? Or is it just, God helping me, that I *want* to think about them and because I have a heart, desire to help them?

No gift is too small to give a child a bit of bread. Or you can have some pitiful, homeless and hungry child brought into a Christian Children's Fund orphanage-school and be given a decent chance in life by "adopting" a child. The cost, $10.00 a month, is the same in all of the following 28 different countries: Austria, Borneo, Brazil, Burma, Finland, Formosa, France, Free China, Greece, Hong Kong, India, Indochina, Indonesia, Italy, Japan, Jordan, Korea, Lapland, Lebanon, Macao, Malaya, Mexico, Okinawa, Pakistan, Philippines, Puerto Rico, United States and Western Germany.

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PACIFIC PINPOINTS

continued from preceding page

all the stops in detail. Nandi, where the New Zealanders are separated from the Australians for their separate journeys home, is a field on Viti Levu, largest of the Fiji islands; and the four airlines serving it (Tasman Empire Airways, in addition to the three which touch at Canton) take care to advise passengers: don't try to walk to Suva, because it's 140 miles away and don't run when you see a big barefooted man, fuzzy-haired, uniform-coated and wearing a saw-toothed skirt. Fijians haven't eaten anybody (except, perhaps, a few Japanese soldiers) since the turn of the century; and these lads who meet the planes are merely policemen, interested in whether you're carrying opium, but willing to be photographed if you're not.

Like Agana on Guam, Nandi is in true tropical forest country. Rain forests are nearby; mountains rise steeply around; and if the wild parrots don't screech loudly enough to be heard, it's only because they've given up trying to compete with the juke boxes in the airline lobbies.

Oddly, Labuan, off North Borneo, exists for the same reason as Sandspit and Annette, on the Inside Passage to Alaska. As at Ketchikan and Prince Rupert, the mainland of North Borneo resists large airplanes. There are small fields, hugging the coast beside the 14,000-foot mountains; but the man who wants to see Dyaks, flying foxes and cobras on Borneo must transfer at Labuan from heavier ships. And if he tires of the mountain-and-sea view from the clean but very hot airport hotel, he can waste time easily, walking down roads through brilliant hedges and beside the tropical jungle. There's also the astonishing sight of a beautiful military cemetery, containing the graves of some thousands of Australians killed in the battle for recovery of Borneo at the end of World War II—a battle which most Americans, absorbed by developments in the Philippines and Okinawa, didn't even know was occurring.

In commuting around the Pacific for a dozen years, I've become familiar with the gustatory delights of Hongkong, the courtesy of Tokyo, Bangkok's temples

(*Continued on next page*)

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PACIFIC PINPOINTS

continued from preceding page

and Sydney's traffic. Each of these places and even parts of Korea have their charms (although sometimes they're a little hard to find). But the jumps between all are long, the flights tiring. I'm therefore grateful to the little islands, those which come between the places anybody thinks about, often. It's true that their importance is lessening. Pan-American planes now can catch "jet-stream" air currents at some seasons and skip Wake entirely on eastbound trips from Tokyo. Only government planes now use Kwajalein. New Northwest Airlines planes taking off from Japan sometimes fly all the way to Anchorage, Alaska, without ever getting low enough to look at Shemya or to see a brown bear. On the Antipodes trips Canton soon may be skipped; and Borneo may build a mainland airport which will relegate Labuan to the approximate status it had shortly after the Civil War when an American consul named Moses received a grant in Borneo and the title "Rajah of Merudu and Ambong."

I shall be sorry when it happens, but right now, I'm interested in a spot in the Indian Ocean, practically off the map. I hear there are red-hatted natives, lots of coconuts and huge land crabs in the trees on Cocos. All I have to figure out is a reason to pop over from Sydney to Johannesburg and I'll get to see them all, on the islands en route.

PLAN YOUR OWN KITCHEN

continued from page 78

need professional help from an architect or builder for this. Plumbing, wiring, ventilation and installation will take a large slice of your kitchen budget; bear this in mind when you shop around for new cabinets and equipment. Compare the prices and performances of the different brands as well as their looks and ask your dealer if he can arrange for you to trade in old equipment. When you buy cabinets, make a basic, minimum list of everything you must keep in the kitchen with notes of any special storage you need. This will help you to determine the amount and type of cabinets to buy. You can choose from cabinets of two kinds, woods and metal, and have them finished in color if you wish.

Take accurate measurements of all equipment and include it, drawn to scale, in your finished floor plan. Then work out the elevation of wall areas and fit your base and wall cabinets to them. (Remember that although 36" is normal working counter height, it is a wise idea to have base cabinets 32" high at the counter where you use a mixer and beater.) If you intend to add new equipment in the future, see that you provide space for it in your kitchen plan. For instance, if you are going to add a wall oven, have a cabinet with the same dimensions at the point where the oven will be and you can make the changeover without expensive alterations.

Be sure to make adequate provisions for ventilation, outlets and lighting in your plan. A ventilating fan in a wall, cabinet or hood over a cooking top should have a strong pull and a large enough vent to enable it to work properly. Outlets should be provided near any counter where you use appliances such as a mixer, blender, toaster or rotisserie. You need even, shadow-free lighting for the whole kitchen with strip lights over each work surface.

The materials you choose for your kitchen are a matter of budget and preference. Stainless steel and mosaic tile are the most expensive countertop materials, cork the most expensive flooring, but you have a wide choice of less expensive kinds. You may mix countertop materials for different purposes: surround burners with steel; have wood or marble inserts for food preparations. When it comes to picking a color for floor or countertops, remember that (and the cabinets) will be constant, unchanging factors in your kitchen color scheme, make sure these are colors that you will want to live with or that you can team with changes of curtains and accessories.

Your kitchen color scheme is again a matter of personal choice. One good rule-of-thumb is to have no more than three colors plus white. To avoid monotony, vary the textures you use in the [illegible]



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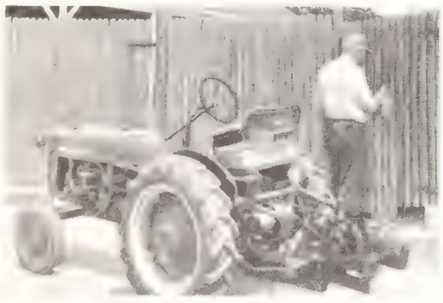
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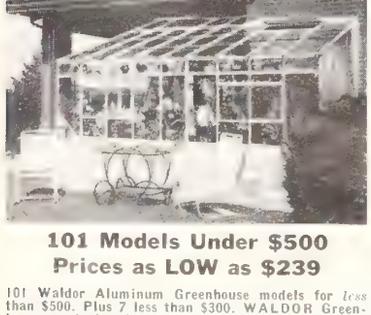


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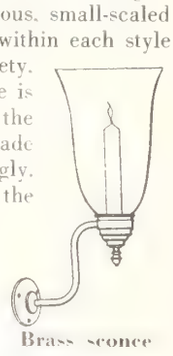
By ALICE WINCHESTER

Love of antiques is more than a fancy for something old in the midst of much that is new, for any object that deserves the name antique has other important attributes besides age. It must have something of artistry about it, the touch of the true craftsman and the evidence of his creative skill. It is, moreover, an expression of the taste and customs of its times ("in the style of the period," as the saying goes), and so forms a tangible link with an earlier day. Antiques are age *plus* art *plus* history.



Windsor chair

It is because of this triple character, I think, that more and more people are discovering the endless fascination of antiques. They are not only fun to look for and to find; they are satisfying to live with. A home furnished with antiques may have more novelty than one in the most modern style. It has distinction, and it gives a sense of stability and permanence that is welcome in these fast-moving days. And it need never be dull. There is a style to appeal to every taste; simple or elaborate, straight-lined or curvaceous, small-scaled or massive and within each style there is vast variety, since every piece is as individual as the craftsman who made it so painstakingly.



Brass sconce

We have the antiques of all the world and of all times to choose from. One will prefer England's Georgian, another French provincial, another Italian or Swedish or Chinese. But to all Americans our American antiques make a special appeal, for they are a part of our own background. From American antiques we can learn a great deal about the people, ordinary as well as eminent, who shaped this nation; these are the things our forebears lived with.

We find that each region shows its own character in its antiques. In colonial New England, Philadelphia, Virginia, and the Carolinas, all settled mainly by the English, the styles of Georgian England were transplanted, but with minor changes that made them different from those of the mother country and also each from the other. New York, with its Dutch heritage, followed Dutch styles but in its own idiom. In rural Pennsylvania and other areas settled chiefly by Germans, these colonists developed a distinctive expression in their craftsmanship. And always the new styles appeared here later than they had been introduced abroad, while the old styles lingered, especially in country regions.

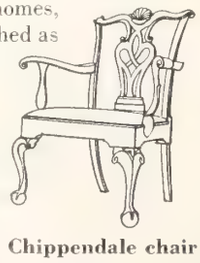


Silver tea pot, Queen Anne



Queen Anne highboy

Age is relative, of course. Most American antiques are not very old in years, as compared with those of the rest of the world, but they are old in terms of the history of this country. In parts of the Midwest settled after the Revolution, for example, the earliest locally made furniture is prized; a modification of Hepplewhite and Sheraton, it was made up to the 1830's following styles popular in the East a generation before. In the deep South, pieces in the early Victorian "French style" of a hundred years ago, which furnished many antebellum homes, are now cherished as antiques. The Southwest has its Spanish Mission antiques, the Northwest its



Chippendale chair

(*Continued on next page*)

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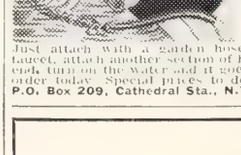
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BONDS

continued from preceding page

Scandinavian, the Mississippi Valley its French, the West Coast its Oriental. At the same time, the antiques of each region belong to the whole country and may be enjoyed anywhere, along with selections from all the lands from which America was settled.

This popular interest in American antiques seems to have begun about the time of the nation's hundredth birthday in 1876. That year, at the world's fair in Philadelphia, the first public exhibition of an American "period room" was shown. Called "The New England Log House," it was intended to represent a typical home of 1776. This exhibit started a craze for collecting American antiques (thought at the time to be a short-lived fad!).

In 1924 the Metropolitan Museum of Art in New York opened its now-famous American Wing, the first of the great museum installations where American antiques are arranged in architectural settings of the same periods to show how our people lived. Three years later Colonial Williamsburg in Virginia began to recreate an entire colonial city—public buildings, dwellings, shops, gardens, and all. Since then American period rooms have been installed in many of our major museums; the Henry Francis du Pont Winterthur Museum in Delaware consists entirely of such rooms, over a hundred in number. Whole villages have been restored, from Deerfield, Massachusetts, to Tombstone, Arizona, and historic houses open to the public (Mount Vernon was the first, in 1850) are scattered through the states.

All this has had tremendous influence in making Americans aware of antiques as a tangible part of our historical background. One of their many fascinations is that there is always more to learn about them. There is much more to it than being able to spot a Chippendale chair or a lacy Sandwich compote. There is the fun of discriminating between the fine and the inferior, of recognizing the rare, and of learning to tell true from false. And there are the countless historical bypaths down which antiques may lead, into the very lives of the people who made them and owned them when they were new.

Next in series: an article on Early American antiques.

HIS OR HERS

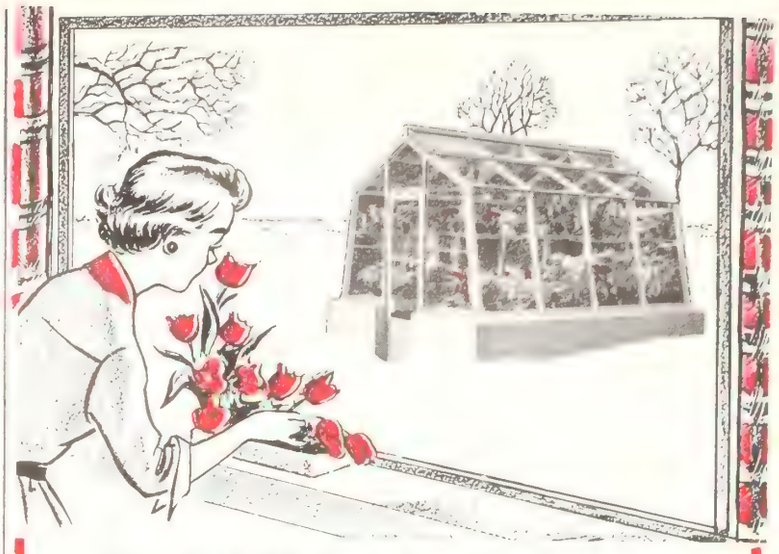
continued from page 61

overdo it with taffeta draperies, jabots and fringe."

Mr. Levi: "I dislike the petticoat feeling as much as you do, but I believe a bedroom can be frivolous without going to the extreme. I don't mean *fin de siècle*. Decorating is neither feminine nor masculine; it is just a matter of good taste. Froufrou is out of style today anyway. Louis XVI furniture is an ideal choice. It has straight lines; yet it is dainty and not severe. There should be one big piece of furniture in the room such as a six-foot or nine-foot chest. I much prefer elaborate detail in the furniture rather than in the fabrics and suggest using plain fabric without any design unless it is a tone-on-tone damask or brocade. Taffeta would be my choice of materials for a master bedroom because it is crisp and light. In accessories, I like cut crystal and a few pieces of very fine china. The glitter of crystal keeps the room light in tone. Bristol Blue is a perfect color for a master bedroom. Women usually like pink and blue, and since I do not approve of pink in a master bedroom, blue is a perfect solution. Blue is a good background color; it reflects most of the natural daylight and does not distort objects the way some colors do."

Mr. Pahlmann: "You are right about one thing, the color blue. It can be used many different ways. I like pale sea blue walls plus accent colors. If the room faces north, however, I would have a warm neutral pinkish gray on the walls and use a blue rug instead. I find that a certain shade of turquoise blue is flattering to a man as well as to a woman, and the object of all decoration is to put people in a good light. The only thing I can think of that doesn't belong in the master bedroom is a man's hobby."

Mr. Levi: "I agree. A man's pipe collection is the last thing I'd like to see in a boudoir."



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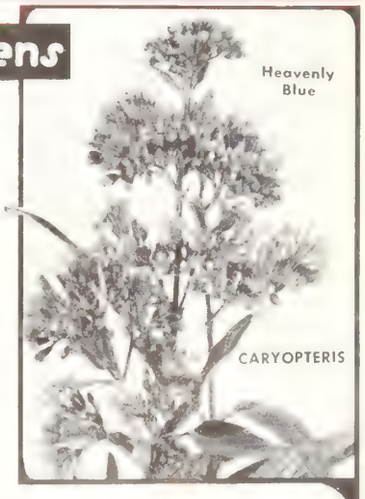
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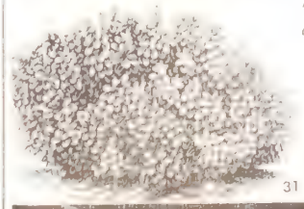
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H&G BOOKSHELF

continued from page 134

erature. He admitted a certain "rank" genius in Tolstoy and Dostoevsky, but he called them "fluid pudding" and denied that their art was superior to Robert Louis Stevenson's. What would he have said of today's novelists?

It would be difficult to imagine a mind more different from James' than Santayana's. He was immersed in the learning of the ages but acutely alive to every happening around him. He was a poet and a philosopher but an urbane man of the world at the same time. Though he dwelt among the intellectual Olympians, he could turn out a novel, *The Last Puritan*, that became an American best-seller. And throughout his life he regarded the universe with a wise and witty skepticism that would have infuriated the pedants of his profession, had not his charm been so great, his knowledge so formidable.

Any taste will find something pleasing or stimulating in *The Letters of George Santayana*. There is correspondence with notables—Van Wyck Brooks, William James, Robert Bridges, to name a few; there is philosophy, his own and penetrating examination of others; there is talk of books and writers; and all the way through there is the beautiful writing that set Santayana apart from his fellow philosophers.

To one weary of fads and fancies, the cult of the bizarre and obscure, Santayana's serene detachment is fresh as a summer evening breeze. He could see through the fog into the emptiness beyond. "I have been reading a new book of Freud's," he wrote in 1923, "and other things by his disciples. They are settling down to a steadier pace and reducing their paradoxes to very much what everybody has always known." He wondered why the modern school of philosophy found it necessary to invent a new "pseudo-technical" vocabulary when a "little precision in the use of old words" would have saved the trouble.

He was tolerantly amused at the "pornographic part" of William Faulkner's *Sanctuary*, finding the special Faulkner touches life-like, "at least to the uninitiated," but not worth the bother of a second reading to untangle the thread of the story. "I am not a psychological dog," he wrote, "and require my dog biscuit to be clearly set down for me in a proper plate with decent ceremony."

Santayana's opinions of America softened in the late years after he had lived through World War II in Italy and weighed the value of American freedom against the implications of Russian method. But the precious can take little consolation from Santayana's attitude toward the arts in America "It is veneer, rouge, aestheticism, art museums, new theatres, etc.," he wrote to Van Wyck Brooks, "that make America impotent. The good things are football, kindness and jazz bands."

JHD

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LANCASTER, PA.: Raub Supply Company
LANSING, MICH.: Michigan Elec. Sup. Co,
LIMA, OHIO: State Electric Supply Corp.
LIMBERTON, N. C.: Scarborough Bldrs. Sup. Co.
LINCOLN, NEB.: Lincoln Electric Supply Co.
LITTLE NECK, N. Y.: Tri-Boro Lighting, Inc.
LUBBOCK, TEX.: DeWitt's
LYNBROOK, L. I., N. Y.: Michaels Electrical Supply Corp.
MADISON, WIS.: Culver Electric Supply Co.
MEMPHIS, TENN.: Dawkins Electric Co.
Memphis Electric Co.
MONTICELLO, N. Y.: Monticello Supply Co.
MONTREAL, QUE.: Gray Electric Co. Reg'd.
MUSKOGEE, OKLA.: Fullerton Electric Supply
NEWARK, N. J.: Reliable Elec. Supply Co.
NEW HAVEN, CONN.: Shemitz Elec. Sup. Co.
NEW ORLEANS, LA.: Lighting Fixture & Elec. Supply Co., Inc.

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Today's lighting fixtures give you an artist's control over the *personality* of your home. Rooms leap to light for a party—dim down to a friendly glow when you're entertaining close friends—hush to a whisper when the evening ends. More than that, light *decorates*—actually enhances the rich textures of your furniture, rugs, drapes and wall coverings . . . adds sparkle to your table settings . . . and the fixtures themselves form a decorative part of the room. Call on one of the selected lighting fixture distributors listed here for a free consultation on today's latest lighting ideas . . . these lighting specialists can tell you how to enrich your home life with lighting.

CHICAGO, ILL.: Howard Electrical Supply Co.
Majestic Electric Supply Co.
Steiner Electric Co.
CINCINNATI, OHIO: The B. & B. Electric Co.
Solar Light Supplies Co.
CLEVELAND, OHIO: The Empire Elec. Fix. Co.
Enterprise Electric Co.
COLUMBIA, MO.: Philips & Company
COLUMBIA, S. C.: Southland Lighting
COLUMBUS, GA.: Lighting Equipment Inc.
COLUMBUS, MISS.: Puckett-McGee Elec. Sup. Co.
COLUMBUS, OHIO: F. K. Enzor Company
COUNCIL BLUFFS, IA.: Interstate Elec. Sup. Co.
DALLAS, TEX.: A. A. Porter Ligthing Fixture Co.
Rogers Electric Supply Co.
DENVER, COLO.: The Albert Sechrist Mfg. Co.
DES MOINES, IA.: Weston Lighting, Inc.
ERIE, PA.: Nesco Electric Supply
FORT WORTH, TEX.: Anderson Fixture Co.
FREEPORT, N. Y.: Nu-Merit Elec. Sup. Co., Inc.
GOLDSBORO, N. C.: Womack Electric Supply Co.
HARRISBURG, PA.: United Electric Supply Co.
HARTFORD, CONN.: American Elec. Supply Co.
HAZLETON, PA.: Cerullo Elec. Supply Co., Inc.
HUTCHINSON, KAN.: Sunflower Elec. Sup. Co.
INDIANAPOLIS, IND.: Farrell-Argast Elec. Co.
Kulwin Electric Supply Co., Inc.
Romer Electric Company
NEWPORT NEWS, VA.: Centralite Supply Co.
NEW YORK, N. Y.: Lighting Associates, Inc.,
Kupferberg Lighting Fixture Co., Inc.
OMAHA, NEB.: Electric Fixture & Supply Co.
PARKERSBURG, W. VA.: United Electrical Sup.
PEARL RIVER, N. Y.: Rockland Elec. & Sup. Corp.
PHILADELPHIA, PA.: Logan Elec. Sup. Co., Inc.
Magen Builders Supply Corp.
PHOENIX, ARIZ.: Regal Lighting Fixture Co.
PITTSBURGH, PA.: Lighting Unlimited
Pittsburgh Electric Supply Co.
Wally Electrical Supply Co.
PLAINFIELD, N. J.: Arthur's
PORTLAND, OREGON: Lighting Specialties Co.
POUGHKEEPSIE, N. Y.: B & B Lighting Fix. Co.
QUINCY, MASS.: Granite City Elec. Sup. Co.
L. Grossman & Sons, Inc.
RICHMOND, IND.: Richmond Electric Co.
RONCEVERTE, W. VA.: Blue Grass Elec. Co.
ST. LOUIS, MO.: Jaffe Lighting & Supply Inc.
United Electric Supply Co.
ST. MARYS, PA.: B. & R. Electric Company
ST. PAUL, MINN.: Blaine Electric Company
ST. PETERSBURG, FLA.: D. C. Damm Lighting
SAN FRANCISCO, CALIF.: S. F. Lighting & Supply Co.
SANTA ANA, CALIF.: Christenson Lighting Co.
SOUTH BEND, IND.: Englewood Electrical Supply Co., Inc.
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TEXAS-OKLAHOMA: Wm. Cameron & Co.
TOLEDO, OHIO: The Commercial Electric Co.
TRENTON, N. J.: Tab Electric Supply Co. Inc.
TUSCALOOSA, ALA.: Cole Supply Co., Inc.
UNIONTOWN, PA.: Pioneer Electrical Distrib.
UTICA, N. Y.: H. D. Kulow, Inc.
VANCOUVER, B.C.: Ideal Electric Inc.
WASHINGTON, D. C.: Atlanta Elec. & Hdwe. Corp.
Columbia Lighting Fixture Co., Inc.
WHITE PLAINS, N. Y.: Wolar Lighting Fix. Co.
WICHITA, KAN.: Electric Supply Co., Inc.
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HORST

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House & Garden

A Guide to the Arts of Living *Vol. 109 No. 3*

On the cover:

A modern concept of the traditional toile pays homage to the President with highlights of his life. "Eisenhower Toile" styled by Elisabeth Draper for Schumacher. Close-up on page 62. Coffee table. Luberto Design, Inc.

Slip-cover look for spring

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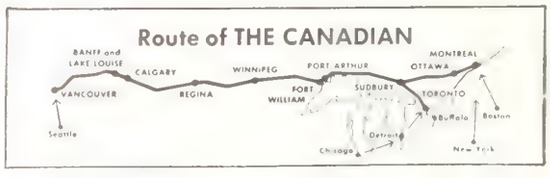
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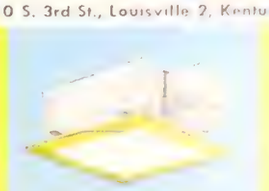
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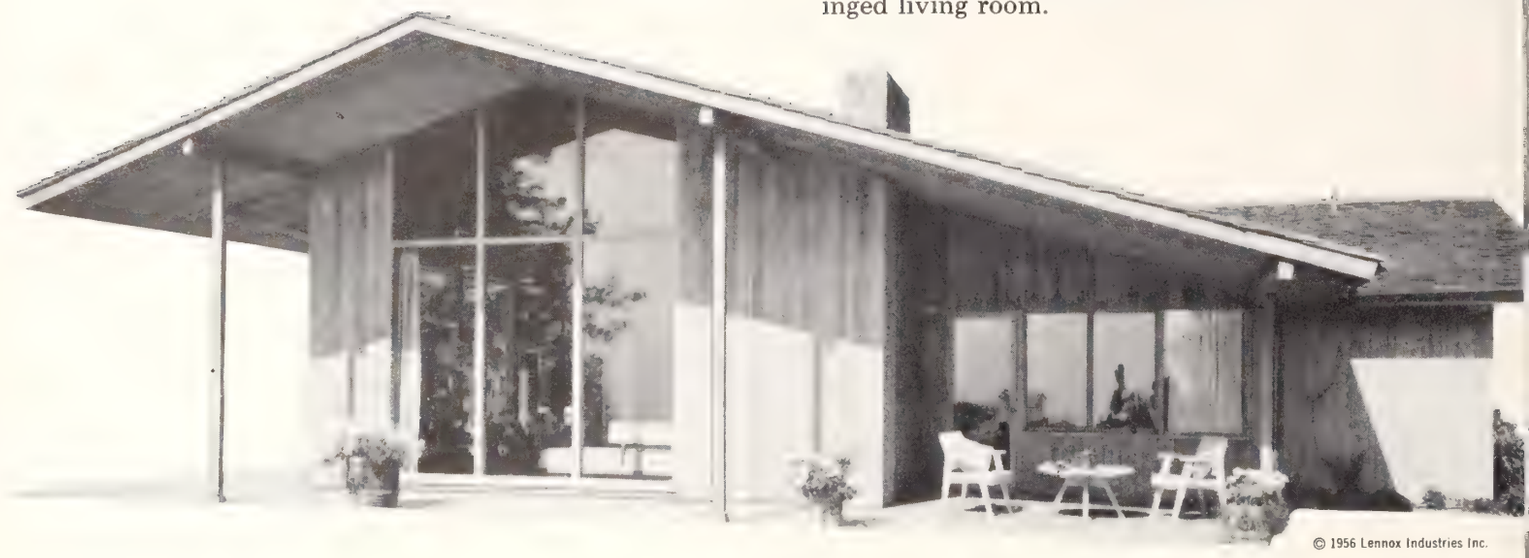
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Courtesy Popular Home Magazine, United States Gypsum Co.

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* *40 popular new Colorizer paint colors are shown (in actual paint chips) in "Those New New Colors"—a do-it-yourself guide to smart decorating. For your copy, send 10 cents to Colorizer Associates, 349 North Western Ave., Chicago 12, Illinois.*

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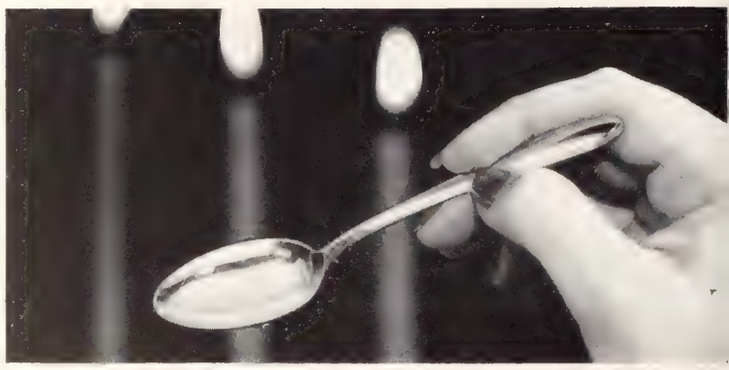
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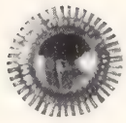
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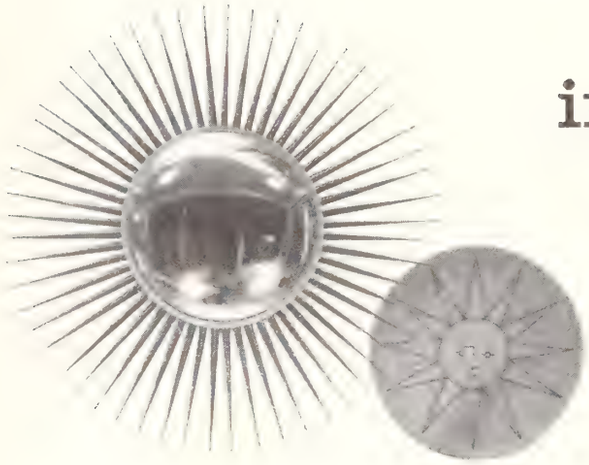


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Coming in April House & Garden



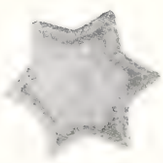
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MORE POWER to you—the newest time-saving tools for every garden, what you will need, what they will cost. Plus, primroses in color—plus, the 2nd chapter of the Gardener's Dictionary!

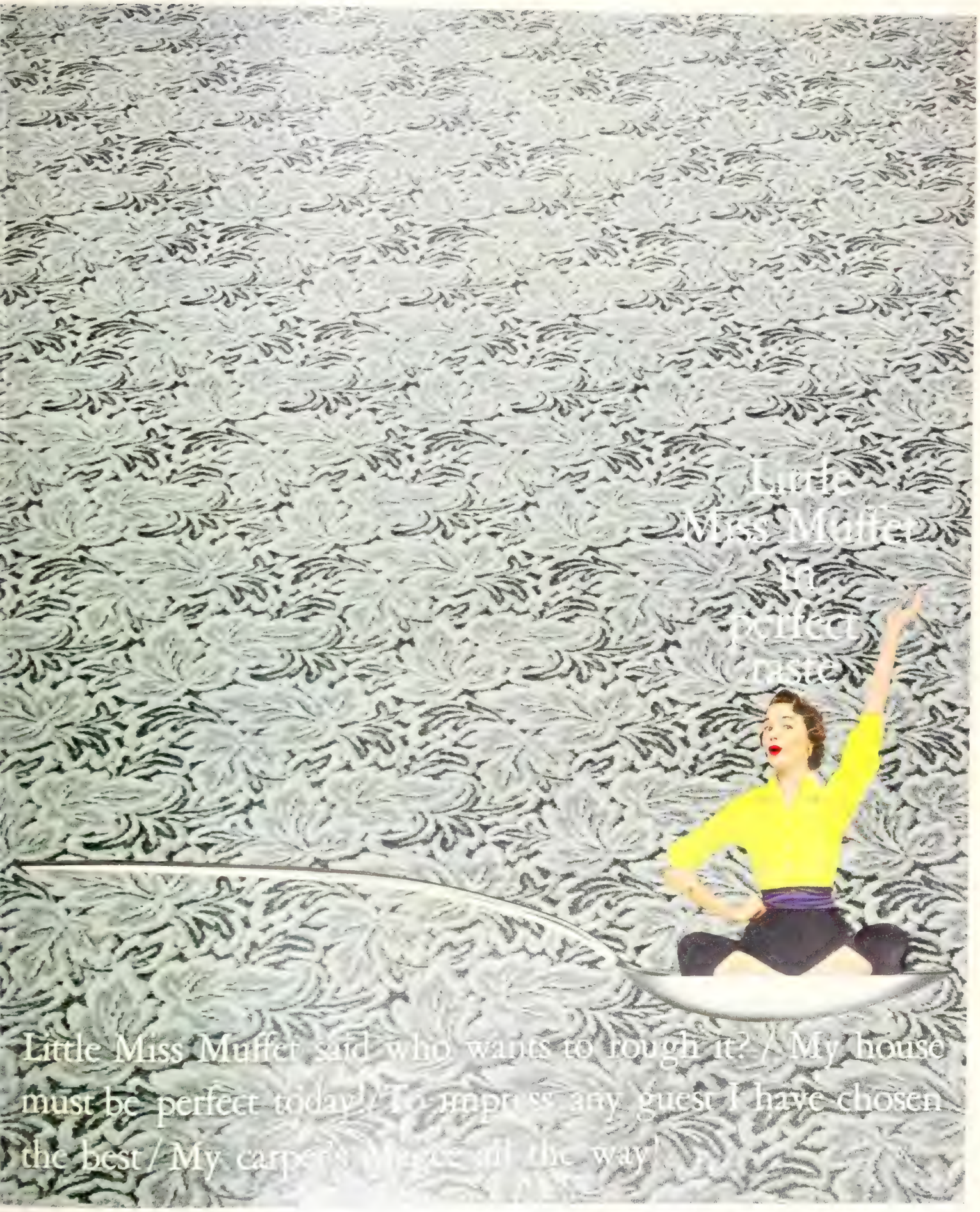


Announcing House & Garden's series of complete, self-contained cook books

No. 1 **THE COMPLETE FISH COOK BOOK** by James Beard

A brand new idea in cook books! 12 full pages packed with dozens of different, delicious, easy-to-make recipes . . . bound in a handsome cover for quick reference! The first in a series of 12 complete cook books that H&G will publish during the year . . . make sure that you don't miss a single chapter! Each installment can be removed from the magazine and put in a special binder to form a big, comprehensive cook book.

Be sure to get **APRIL HOUSE & GARDEN**—on newsstands **MARCH 20**



SONNET: Pattern No. 6320/4, three-dimensional leaf pattern, woven of all-wool in Glen Green, Frost Grey, Bisque Beige or Nutria. In 27 inch, 9 & 12 foot widths. Enjoy it for only pennies a day! Your Magee dealer will be glad to tell you how simply Magee's Easy Payment Plan will work for *you*.

Send 25¢ for "Your home notebook" to The Magee Carpet Company. Dept. G5, Bloomsburg, Pa.

magee *carpets and rugs make a house a home*



Eastern makes the rods that make the window!

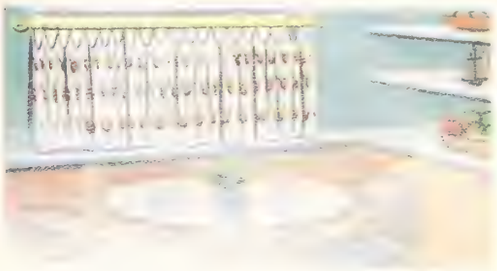
Ah, the thrill of planning a new home even before it's a house! That picture window, for instance. How magnificent those draperies will look . . . and how smoothly they'll glide on Eastern's new Coronet Deluxe Traverse Rod. Unlike ordinary rods, it's *two* tracks in one. Right and left draperies ride on *separate* tracks . . . *can't jam or stick!* Draperies glide on nylon slides . . . overlap *completely*, too. Just one of Eastern's "window wonders" . . . featured at your favorite department, hardware, specialty or variety store.

Guaranteed by Good Housekeeping

Eastern

Curtain and Drapery Hardware

The Eastern Venetian Blind Co., Baltimore, Md. • Also makers of AirLume aluminum awnings, DecorLume venetian blinds



Cafe curtains are the rage, and Eastern has the rod. Its name, Lok-Seam. Its claim to fame, *far stronger than any other* . . . won't sag or twist *ever!* Brass, white or black finish.



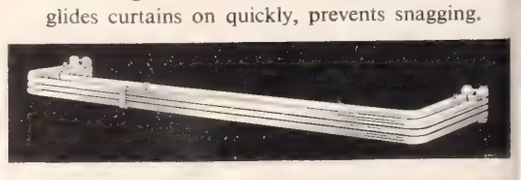
Narrow windows got you down? *Transform* them with Eastern's Duotrax Window Widener Traverse Rod! Extends draperies well beyond frame . . . lets in full light and air. Extensions to 200″.



Eastern's Lok-Seam Curtain Rods make your curtains look their best. *Seamed* tubing . . . won't sag or twist. Built-in "threader cap" glides curtains on quickly, prevents snagging.







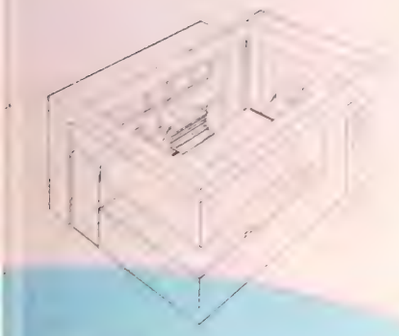


"the *St. Charles* look..." your background of kitchen beauty

Today's woman is no longer a mere "cook," content to slave away her day in a dreary, dismal work-room. She has become, instead, a knowing homemaker and gracious hostess, relishing her hours in the happiest room in her home... the brightly beautiful and wisely practical St. Charles Steel Kitchen.

Color is hers to choose. This daring purple, purest high-fashion, suggests the extreme variety of her choice, which includes light or dark solid wood exteriors. Convenience is at her fingertips. Here, you see it in the broad, shallow trays of this newest linen storage unit. In the glass-doored wall units, with matching mid-way compartments below. In the welcome capacity of floor-to-ceiling storage, containing a convenient drop-counter. And all of it custom-built to *your* order.

So it will be with *your* new St. Charles Kitchen . . . color-keyed to *your* taste, expertly planned to attain the convenience *you* want. And, when it's all your very own, you'll experience a feeling of "rightness" and a pride of possession that few other belongings can bring. *Won't* you see your specialized St. Charles Dealer, soon?



YOU CAN FINANCE YOUR ST. CHARLES KITCHEN on easier terms than you would an automobile. Ask your St. Charles Dealer (he will find him listed in the Yellow Pages of your phone book.

SEND FOR COLORFUL 24-PAGE BOOK

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Sirs: I enclose 25 cents in coin for my copy of "PLAN FOR KITCHEN LIVING," your 24 page guide to color, convenience, and kitchen economy.

We plan to remodel, build. (Please check one.)

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Address.....

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Costume by Eta Lee for California Whimsies

A new Provincial collection . . .



"Mediterranea"

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Heritage-Henredon

Factories at High Point, Morganton, Mocksville, N. C



Exciting new booklet of
nating furniture ideas! See the com-
plete line of Heritage-Henredon
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Curtis Silentite Convertible windows give you controlled ventilation—and much, much more besides! These amazingly versatile wood windows can be used as awning sash as shown here—casements—ribbon windows—or window walls. Hardware is beautiful, life-time-lasting Zytel nylon.

You have to know people to design windows like Curtis

Every Curtis Silentite wood window—and there are many styles and types—embodies a host of "humanized" extras that help to increase your comfort, convenience and safety. That's why we suggest you look inside *yourself*—ask yourself what features YOU want most in windows—then visit your Curtis Woodwork dealer and see how closely Curtis Silentite windows measure up to your ideal!

CURTIS WOODWORK

heart of the home

Operation 50 the year to FIX Home Improvement

1856 CURTIS WOODWORK SILENTITE PRE-FIT the "Insulated" window

Finger-tip ease of operation is built into all Curtis Silentite double-hung windows. Special patented features, including the most effective weather-stripping known, protect your comfort and reduce your heating or air conditioning costs.



Here are the famous Curtis Silentite wood casements that never swing or rattle in the wind—that lock in any position for maximum safety—and that save up to 60% of your fuel costs! With Silentite casements, window washing is an "inside job." Several sash styles for new construction and remodeling.



Curtis Companies Service Bureau HG-3-56
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Please send the Curtis window idea book.
I plan to ☐ Build ☐ Remodel

Name .....

Address .....

City ..... *State* .....

Bring Garden Beauty Indoors all year 'round!

EXQUISITE ALL STEEL

PLANT STAND

AT A SENSATIONALLY LOW PRICE

$14.95 value

- Revolving Arms
- 3½ Feet High
- Will Not Tip or Tilt
- Holds 10 Plants

$7.95 plus $1.00 postage and handling

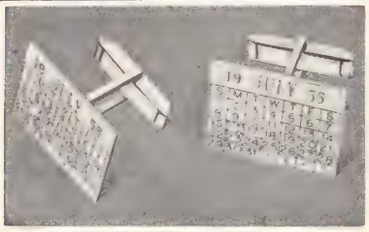


Never Before Such A Value

Revolving arms—for daily plant sunning and easy watering, different room arrangements—extend outward 5 to 10 inches from center. Holds 10 standard size pots including one 8 inch pot at bottom. Filigree-metal center post may be filled with moss for climbing plants. Use indoor or outdoors—in living room, porch or patio. Baked-on enamel finish—weather resistant—last for years. Smart functional design harmonizes with any decor. (Plants and pots not included.) Order today on money back guarantee. Immediate shipment.

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State your choice: Wrought Iron Black or Tropical White in silky-smooth permanent baked enamel finish.



Calendars for Remembrance

To mark the most important day of your life together . . . The moment precisely fixed in hand-set synthetic rubies on calendars accurate to the day, month, and year you wish. Backs are the favorite swivels. Size, ⅞" x ¾".

In sterling silver..... **$12.50** pr.
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(Just give us 3 initial arrangements and 25 words or less.)

Prices include all charges. Quality, prompt and safe delivery assured.

No C.O.D.'s, please. Catalog on request.

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Artistry from the "Old World" —*Comes Easter Dawn*

Imported from Austria—religious and fairyland scenes, masterfully handmade in wax and beautifully handpainted in pastels—are encased in wax eggs 3¼" high, with transparent glass windows.

top left: Peasant Children & Bunnies
top right: Madonna & Christ Child
lower left: Christ Child & Bunnies
lower right: Guardian Angel & Children

$3.25 ea. ppd. No C.O.D.'s please

GINA & SELMA, Inc.

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DISPLAY YOUR TREASURES

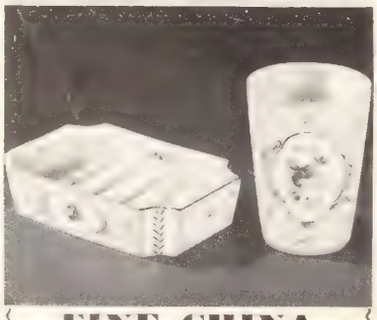
MIRRORED, RICH GREEN BACK, 21" high, 20" wide, 5½" deep—6" below shelf. $29.95.

LARGER SIZE IN SAME FINISHES, 31" high $47.95.

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FINE CHINA

Authentic Reproductions of the *French Limoges* **PATTERN**

How we wish we could show you this in color! It has the look of Limoges, with the grace and charm of a minuet. The tumbler and soap dish are fine translucent china, hand-decorated with spring flowers and gold baroque trim. Choose powder blue; pink, yellow or turquoise. Postpaid.

$1.50 Each $2.75 The Set

Please list 2nd color choice

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Page & Biddle

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You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



For room drama we suggest that you use matchstick bamboo draw draperies at the windows or as a room divider. We show here the finest and least expensive custom-made draperies available. Send 25c for color swatches. Request brochure which lists prices. Order from Carabao Special Products, Department HG3, 2750 Hyde at Beach, San Francisco, Calif.



The rolling cart is a source of never ending joy to a hostess. The one shown here is handsome and efficient. Made of wrought iron and expanded metal, it is finished in either jet black or eggshell white. Note the two trays, two galleries, two sets of handles. 33" x 29" x 17". $32.95. With an initial: $34.95. Postpaid. Grill-Aid, Box 543HG, Carthage, Mo.



Exceptional value: the velvet covered ottoman shown here! Made of hardwood, coil springs and steel webbing, it is firmly upholstered and covered in stained-glass-color velvet: red, rose, topaz brown, sage, leaf or emerald green and gold. 20" x 25" x 17". $16.50 for one: $30 pr. Express collect. Order from Hunt, Box 192, Hickory, North Carolina.



Bathroom jars. You will enjoy looking at and using these charming appointments. Each one is faithfully copied after the Victorian jars used in apothecary shops. Made of fine white china, each is decorated with gold and marked in black. Each is about 6" high. $3.98 for the set of four. Add 35c. Lowy's Creations, 260H 116th St., Rockaway Park, N. Y.

AROUND

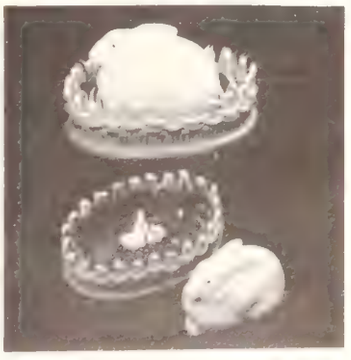
order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.



A Provincial room will respond to this attractive plaque which holds two semi-circular fruit bowls. The plaque is made of pine, the bowls of maple and the entire piece is finished in honey-tone maple. You'll want one for the kitchen, another for an informal hall. Over-all: 16½" x 13½". $3.95 plus 35c. Foster House, 430 S. Jefferson, Peoria, Ill.



The musical chime of this attractive dinner bell will add a benison to the evening meal. It is made of brass finished in antique green. The rims and the graceful leaves are highly polished brass. The double peal from the two clappers rings clear and rhythmic. 5¾" high. $5. Postpaid: Gilbert and Leonard, HG3, Northern Blvd., Manhasset, New York.



The Easter Bunny this year will have a surprise for you! We show Mrs. Peter Rabbit snug in a multi-color basket. Lift up Mrs. Rabbit and you will find 3 baby rabbits. Both basket and rabbits are made of hand-detailed and decorated wax, an art in Austria. 3" x 2". $2.50 ppd. Order from Gina & Selma, 1048 Lexington Avenue, New York, New York.



For Easter giving: sterling silver crosses and a sterling silver medallion. At left: the Rose cross ($3); center: a medal of the Madonna and Child ($5); at right: the Asiatic cross ($4). Included with each of these sterling silver pieces is a 19" sterling chain. $10 the set of three. Postpaid. Tax incl. Jamaica Silver, 79-32 164th St., Jamaica, N. Y.



THE FOUR SEASONS by LING-FU YANG

Ling Fu Yang, formerly of Mukden and Peiping and now instructor of Chinese Art in California, combines an oriental feeling for delicacy of line, with an occidental approach to landscape values. In soft hues, she depicts Spring, Summer, Autumn and Winter. Prints are matted and measure 8" by 14". Carefully reproduced, they convey the feeling of original water colors and blend with any type of decor. We think they are among the most decorative prints we have ever seen.

The set of 4 prints, $2.95 Postpaid.

Frederick's

"Gifts for Gracious Living"

The set of 4 prints, individually Framed, Natural Bamboo. $15.00. Gold Brushed Bamboo. $15.50.

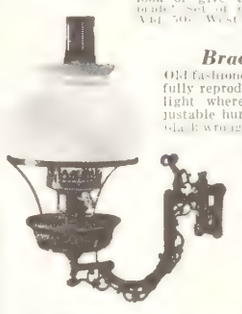
All orders W. of Miss.—Add 50¢.

40 HIGHLAND TERRACE — YORK, PENNSYLVANIA

Made to Measure



[illegible] to our specifications by [illegible] because [illegible] Each [illegible] made of [illegible] quality. Set of 6 silver-lined, seled heavy copper measuring cups, imported from Italy, graduate in size from ¼ cup to a full cup. They make small cookings for cut flowers, too! Hang them in your kitchen for a wonderfully cheerful look or give them to a new bride! Set of 6, **$16.95** ppd. Add 50c West of Miss.



Swinging Bracket Lamp

Old-fashioned charm faithfully reproduced to provide light where needed. Adjustable hurricane lamp in black wrought iron with 8" hobnail milk glass shade. Measures 16" overall; extends 13" from wall. Has a 3-way socket for a 50-75-100 watt bulb. $10.95 plus 50c East, $1.00 West of Miss.

Write for our new 50 page catalogue!

Jenifer House

New Windsor Street

Dept. G-3

GREAT BARRINGTON, MASS.



ANNOUNCEMENT: **CULOTTES**

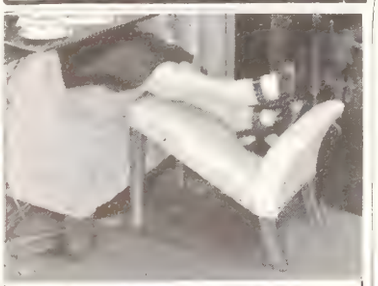
Now in Chambray as well as Denim

The skirt you'll live in is this divided design. Made of the very best sanforized chambray or denim. Neatly tailored and fitted with concealed zipper. Pockets are roomy, have snap closing. Classic colors: Cadet Blue Chambray, as well as Navy or Faded Blue Denim.

Sizes 10 thru 22	$5.95
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Matching Frontier Pants	$4.95
Matching Pedal Pushers	$4.45
Matching Bermuda Shorts	$3.95

Order by mail to-day. Satisfaction guaranteed. Send cash, check or m.o. For COD send $2 deposit.

WESTERN CLASSICS, Box 4035, Dept. HGD Tucson, Arizona



Authentic Reproduction

of the old Gout Stool

[illegible] powdered wigs and high [illegible] And you today there's nothing quite like a long-lasting comfort and relief to tired and aching feet, legs and ankles. Its 15" height, 12" width and over-all slant of 22" are all exactly right for resting and relaxing [illegible] feet. You'll revel in its beauty too. Of rich solid mahogany [illegible] or blood-saphir tufted in tastefully chosen plain tapestry. Your choice of Green, Red, Brown, Champagne or Citron. For an "happiness insured" even to the price.

[illegible] **$14.50** prepaid

[illegible] Immediate Shipment!

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Cincinnati 30, Ohio

Cherry planter-spoon rack



JUST $3.95 (plus 35¢ postage)

of genuine *Craftwall*

FACTORY FINISHED PANELING

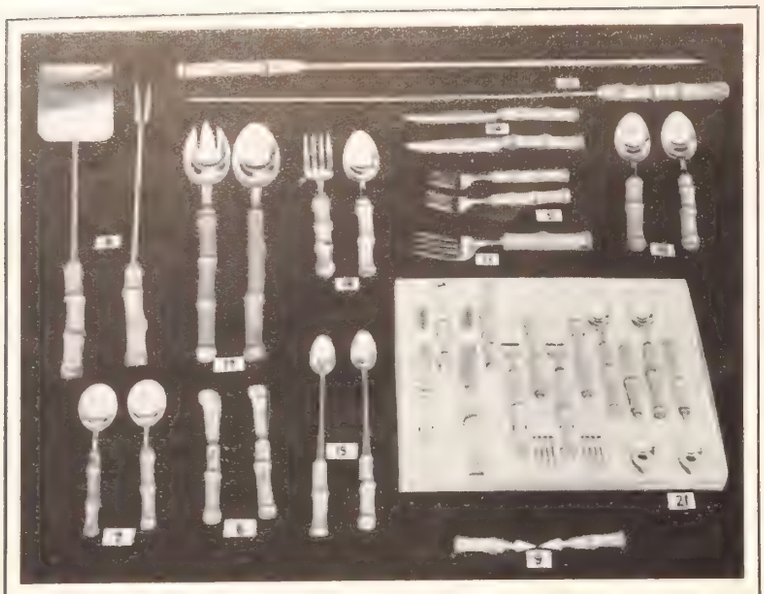
The manufacturer of Craftwall factory finished paneling offers you this eye-catching conversation piece at a remarkable, low price — just to acquaint you with the natural wood beauty of Craftwall paneling. 12 by 18 inches . . . this genuine Cherry combination wall planter and spoon rack adds a charming decorator touch to any room. Heavy gauge liner included. Order extras for gifts! Send check or money order . . . no C.O.D.'s please.

(Note! Spoons and plant not included)

RODDIS PLYWOOD CORP.

DEPT. H G 356, MARSHFIELD, WIS.

SHOPPING



BAMBOO STAINLESS STEEL FLATWARE

At last we have it! A full line of Bamboo flatware, complete with serving and accessory pieces! Of stainless steel, with Wangee root handles which will not splinter or crack. Perfect with your pottery, for buffet suppers, for everyday family use. Inexpensive, too! Never needs polishing . . . you can wash it in your dishwasher.

(8) Barbecue Fork and Turner	$ 3.95	(10) 4 Tablespoons	$ 4.95
(7) 4 Soup Spoons	$ 3.50	(11) Cold Meat Fork	$ 1.50
(6) 4 Butter Knives	$ 4.95	(5) 4 Salad Forks	$ 3.95
(15) 4 Iced-Tea Spoons	$ 4.95	(14) 4 Steak Knives	$ 4.95
(9) 8 Corn Picks	$ 3.25	(12) Shish-kebab Skewers	$ 3.95
(21) 12-pc. set (4 knives, 4 forks, 4 spoons)	$12.50	(18) Serving Fork and Spoon	$ 2.75
		(17) 2-pc. Salad Servers	$ 3.95

Satisfaction guaranteed—All Prices Postpaid!

Susan Smith Send for FREE Spring Catalog!
3 East Main St., Carpentersville 11, Ill.



Grace note (and we mean that literally) for your entrance door. We think it is one of the nicest door knockers we've seen in a long time. The ⅛th note comes in solid brass **($5.95 ppd.)** or in black finished brass **($3.95 ppd.)**. 6″ high, it weighs 1 lb. Bedroom size 4″ long solid brass **($3.75 ppd.)**.

Catalog of other unusual items 10 cents

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The "Veda"

Lovely to look at, and so comfortable! Constructed of hand-picked native hardwoods, with tempered steel coil springs to assure you years of lasting satisfaction. The Veda is truly an outstanding value at our low, low price. In finest spot-proof velvet in Lipstick Red, Rose, Gold, Turquoise, Topaz Brown, Sage, Leaf and Emerald Green. (Samples on request.) H. 32½″; W. 22″; Seat Depth [illegible]; Seat Height [illegible]. Only $34.50 (Your fabric 3 yds. 1″; 4 ″ wide 36″, $28.50). Express Collect. No C.O.D. For folder, Hunt Galleries' Prevues, send 10c in coin.

Satisfaction Guaranteed

HUNT GALLERIES
P. O. Box 492 Hickory, N. C.

Craftsmen in Charm



A Wee Bit of Scotch

Scotland is the inspiration for this charming Thistle Set. The wispy thistle is beautifully reproduced in hand wrought sterling . . . an inspired gift. Pin and earrings are $2.75 each, and the bonnie bracelet sells for $6.50. Complete set only $10.75. Matching necklace $10.00. For the MEN: Cuff Links $4.50, Tie Clasp $4.50, Set $8.00. Also Thistle Ring $6.00. Send size.

Tax included, postpaid U S A. You must be satisfied or your money cheerfully refunded.

The Jamaica Silversmith
79-32-G 164th Street Jamaica, New York



For barbecues or for the game room party we suggest the "Bottle Apron." Made of washable cotton in assorted colors and designs, it is a comfortable accessory to hang on the neck of a cola, beer or soda bottle. Note the tiny pocket which holds a square of tissue. $2 postpaid for the set of six aprons. Scandicrafts, Dept. HG3, Box 315, Scarsdale, New York.



Six drawer shelf. This is a faithful copy of an Early New England wall shelf. Made of pine, it comes to you ready to assemble and to finish. Handsome in design, it will hold books or ornaments. Over-all size: 37½″ high x 36¼″ wide x 9″ deep at bottom x 6½″ deep at top. $24.95 exp. coll. Hagerty Cohasset Colonials, Dept. HG3, Cohasset, Massachusetts.



Color has invaded the golf links. We show here fluorescent colored golf balls which haven't a trace of bashfulness. These will not hide shyly in the rough. Made with compression liquid centers they come in sets of four: one tangerine color, one tomato, one magenta and one lime! $3.95 the set. $11.50 doz. Ppd. Glasscraft, 920G Chicago Ave., Evanston, Ill.

Bean's Free Catalog



Just Off the Press

Fully illustrated. 108 pages, showing special fishing tackle, footwear, clothing and one hundred and twenty other leather and canvas specialties of our own manufacture.

Ladies' Barrel Bag



Manufactured by us of high grade glove tanned leather with matching handles and zipper closing. Color, Cream. Size 10″ long x 6″ diameter. Price, including 10% Luggage Tax, $9.80 postpaid.

L. L. Bean, Inc., 37 Main St., Freeport, Maine
Mfrs. Fishing and Camping Specialties

AROUND

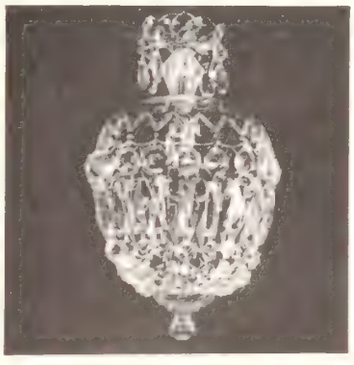
Collector's Club: The Doll of the Month Club! Shown here is a doll which will come to a member direct from France. Subscription rates: $9.95 for a three months membership; $17.95 for a six months membership; $32.95 for a twelve months membership. Something every doll collector will covet. Doll of the Month. 3720 W. 9th St., Los Angeles.

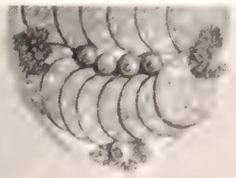


Compact comfort for the weekend or for a trip to Europe is your guarantee if you own the cosmetic case shown here. It's made of pastel plaid plastic and it is fitted with two plastic bottles, a plastic jar, a tooth brush, wash cloth, soap and two crystal clear plastic folding hangers. Size: 8″ x 7″ x 1″. $5.95 ppd. Beverly Baker, Box 135, Darien, Conn.

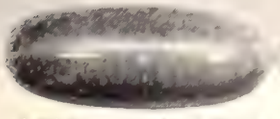


"Jewel basket" is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15″ high x 8″ in diameter. $29.50. Express collect. Order from Paulen Crystal Co., Dept. HG3, 296 Broadway, New York 7.





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A spicy taste-tearing delicacy that will make your friends and family ask for more.
U. S. Government Inspected—approx. 1 lb.
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Rockingham
MEASURING CUP
PITCHERS



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glazed luster. These pieces are the genuine Rockingham-ware. Trimmed with a

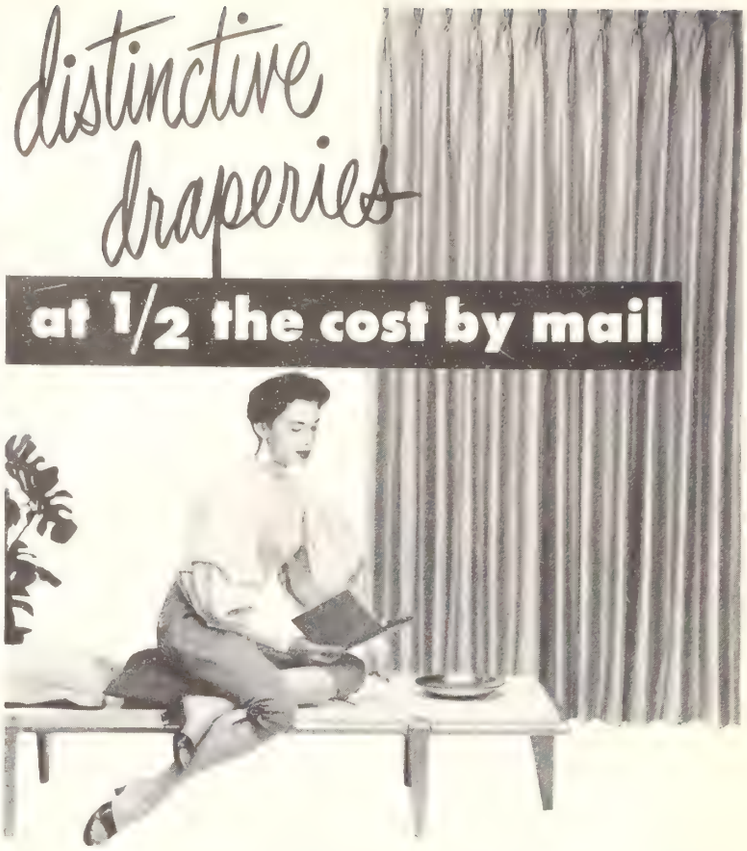
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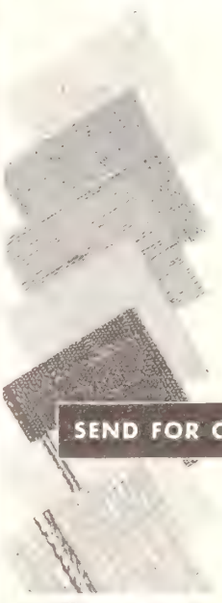
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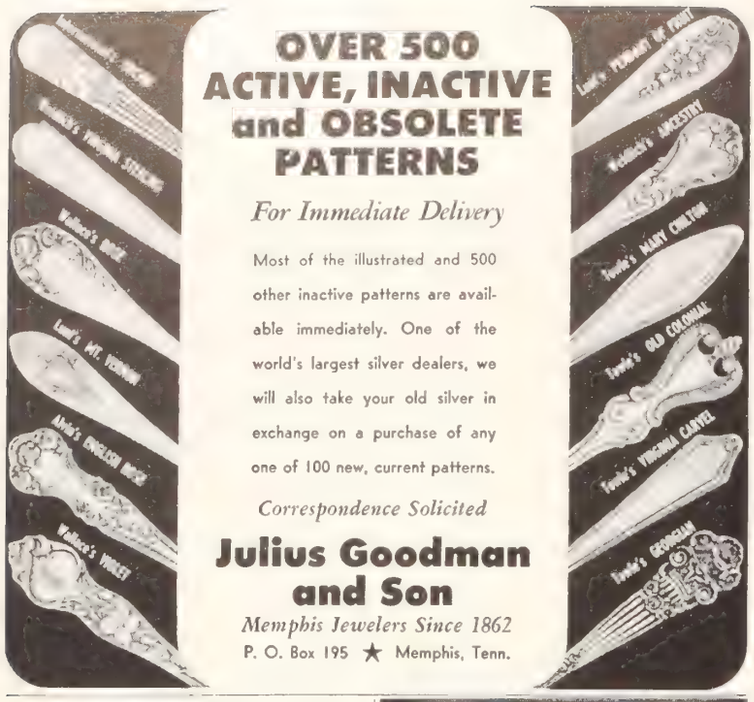
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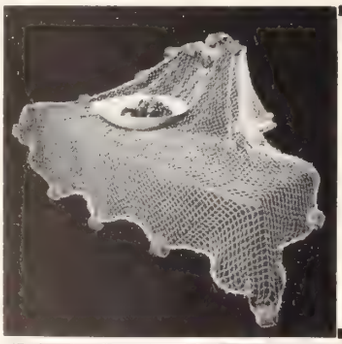
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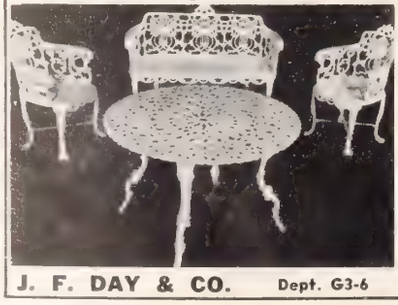
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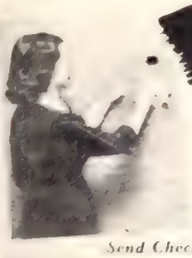
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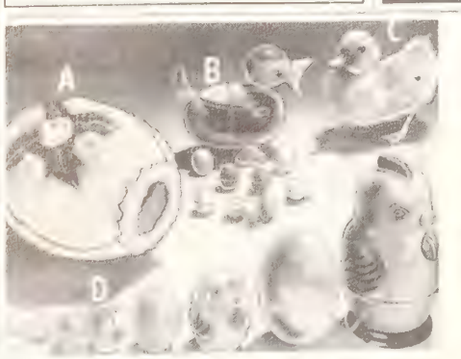
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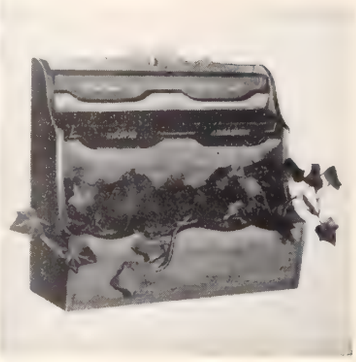
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(Add $3.00 for legal size)

See matching Tufcurtain Table on page 30

Jeff Elliot Craftsmen

Dept. G-36 STATESVILLE • NORTH CAROLINA



A wall desk is the perfect accessory for the kitchen or the small study. Shown here is one made of knotty pine finished in maple or mahogany. It has four compartments for 3″ x 5″ filing cards and a deep shelf (metal lined) for plants or for stationery. 10″ x 11″. $6.95 plus 50c postage. Order from Yield House, Dept. HG3, N. Conway, New Hampshire.



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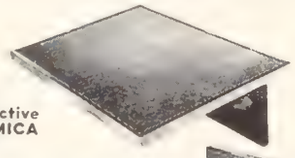
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De luxe box for the entrance door: the ornamental wrought iron mail box shown here. Finished in weather resistant black, it is marked with aluminum letters finished in white. 10″ x 10″, it has a bracket for magazines and newspapers. $10.95 postpaid. Each aluminum letter costs 50c extra. From Hagerstrom Metalcraft, Old Milwaukee Rd., Wheeling, Ill.



The nominee for the Presidency in 1996 should own this lamp in 1956. The bracket is made of cast iron and it bears the legend: Bless Our Future President! The white glass fiber shade has an insert to hold the picture of your child. Bracket is finished in blue or in copper. 9″ x 14″. $5.95 ppd. Order from Seth & Jed, Dept. HG3, New Marlborough, Mass.



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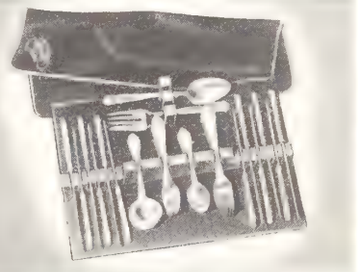
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(At a Lower-Bracket Price!)

Handsome pin-up lamp, handsomely reproduced from antique swinging bracket that held kerosene lamps. Hurricane lamp can be worn from side to side to provide light where it's needed most. Lamp comes in your choice of antique white or black Sprigged posy chintz (illustrated), or charcoal and yellow pattern on white cloth ground. Shade also available in pure white. Lamp is 14″ high, extends 14″ from wall.

And the price? Only.....$5.50 each, ppd.!

You can afford to order them in pairs! *Send for FREE Spring Catalog!*

Ward Phillips Co.
3 East Main Street
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Keep Silver Free Of Tarnish!

No silverware clutter or tarnish when you use this new Silver TREASURE-TRAY. Stacks a 12-place setting (or 100 pieces) in a minimum of space—fits all drawers. Tarnish-resistant flocked Tray comes with Pacific Silver Cloth cover that *positively prevents tarnish!* Lift out the whole tray...carry anywhere. Replaces old-fashioned, bulky silver chests. *Guaranteed to keep your silver bright and orderly, or your money back!* Only $2.98, postage paid. Order TREASURE-TRAY direct by mail from **Sunset House, 892 Sunset Bldg., Hollywood 46, Cal.**



Protect Plants from Dog Damage

The new **CHAPERONE** [illegible] spray [illegible] America's favorite dog repellent [illegible] even more popular! It's the safe, humane way to prevent burned evergreens, trampled flowers, disfigured lawns, spilled garbage cans.

You can't see or smell it—dogs, cats, rabbits detest **Chaperone** and KEEP OFF! Harmless [illegible] your pets and your plants. Just remove cap, press nozzle—it sprays! No gadgets to buy, or mar the looks of your grounds. Big economy size, **only $1.49.** (For sprayer use in larger yards, full quart bottle Liquid Chaperone, $3.98.)

[illegible] **SHINE Shampoo** [illegible] and easiest way to clean dogs and cats. You'll have buckets of rich, creamy lather—just squeeze top, rub in, wipe off with damp towel. Ends "B.O.", rids pets of fleas. Leaves coat soft and glossy. **Only $1.49.**

Send No Money—Order C.O.D., or send check, we pay postage. **Money-Back Guarantee.** [illegible] Laboratory, Inc., 71a South [illegible]



NEEDLEPOINT TAPESTRY CHAIR COVERS

Completely finished needlepoint at a fraction of what it would cost you to make it yourself! Simple to do your own professional-like upholstery with these loom woven squares. Foam rubber backing prevents wrinkling and slipping. Spring Glory floral design is in rich multi-colors on solid background. For dramatic effect, use Black background for mahogany and cherry; Rose-tan Sandalwood for maple; Hunter Green for either wood finish. 20″ x 20″ cover will fit average chair. Side arm chairs and large footstools require 27″ x 30″ size.

20″ x 20″ Needlepoint Covers.....$2.98
27″ x 30″ Needlepoint Covers.....$5.98

Postpaid No C.O.D. Guaranteed, of course

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It's so easy when you know how, and this low-cost book tells and shows you how. Even beginners have no trouble — over 50 illustrations, worlds of smart tips, new ideas. Step by step directions for making picture window draw drapes, cottage curtains, valances, criss-cross curtains. Also easy instructions for making slipcovers, lampshades, cushions, tablecloths and stoles.

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Send for your "How to Make Them Yourself" book now and we will send you free of extra cost, 20 actual samples of beautiful Itasca fabrics. These are the famous rough-textured, colorful, washable decorator fabrics — so new and modern — so amazingly low cost. Itasca originals, famous the country over, available by mail — prices begin at $1.19 to $1.98 yd., widths up to 60 in.

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REVIVA by
Jackson of London

REMOVES stubborn **surface** spots
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Now! Twice as much for only $2! New miracle preparation builds LONG, GLAMOUROUS nails easily, quickly as you brush it on. Replaces broken nail with permanent one of your desire in minutes. Lengthens, strengthens, protects. Stays on tight, grows with the nail! Can be filed, cut, polished. Sure cure for 'NAIL BITERS'. Complete kit for 25 nails $1.50 ppd. NEW DOUBLE SIZE ONLY $2 ppd. Carol Beatty, Dept. P-L3, 7410 Santa Monica Blvd., Los Angeles 46, Calif. FREE CATALOGUE included.



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1 carat "Titania" Solitaire set in 14 kt. gold mounting. Complete. ONLY **$22.50***

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African violets thrive when given the proper care. And the best way to display them to the light (and the guests, too) is on a stand like the one shown here. Made of cast aluminum it has nine adjustable arms. White, black, pastel pink, blue, green or yellow. Over-all height 44". $24.95 postpaid. Order from Moultrie Company, P.O. Box 363, Moultrie, Ga.



Variation on a lorgnette: the magnifying glasses shown here. These are the elegant things to use when studying the telephone book, a theatre program, a tempting carte du jour. Frames are made of Lucite; black, white, gray and all pastel colors. Lenses are precision ground. $8.95 for jewelled frame; $6.95 for plain. Ppd. Order from Aimee Lee, 545 Fifth Ave., N. Y.



Check your heels if you want to be well groomed. The shoes which have scuffed heels can be given a new lease on life by Century Shoe Repair Factory. Leather will be perfectly matched, heights can be the same or differently styled. This is a service you will like! Send for free mailing box. Century Factory, Dept. HG3, 210 Park, Baltimore, Maryland.

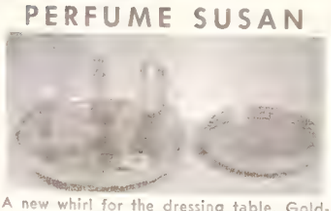
for milady's vanity



JEWELED COSMETIC MIRROR

Glamorized with a gold-finish and shiny garland of rhinestones and pearls, this serviceable mirror stands 7½" high. Two-sided (regular and enlarging) mirror is 4½" dia. **$5.00 plus 25c** for mailing costs.

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A new whirl for the dressing table. Gold-galleried mirror spins to her favorite scent without scratching dresser surface. (Bottles not incl.) Large 12" dia.—with bevel-plain mirror **$5.95** ppd.

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Delicately hand-tipped, clear or frosted glass, 25 or 40 watts, candelabra, intermediate or standard base.

75¢ each in clear, 85¢ each frosted glass, includes tax and postage. Minimum order of six. Specify wattage, finish, base. Write

NALCO SPECIALTY SHOP
1092 Tyler St., St. Louis 6, Mo.

AROUND

Redolent of spring: the tulip jewelry shown here. You can almost smell the astringent odor of the red and yellow tulips, of the pale green leaves. Made in Austria, this jewelry is fashioned of gold-plated bronze hand painted in red, yellow and green. $1.75 for the spray pin; $1.75 for the clip earrings. $3 the set. Ppd. Mono-Art, 50 Delancy St., New York.



Good value and good looks are the attributes of the decorative toss pillows shown here. Made of kapok covered in corduroy the pillows come in two different shapes. Avocado, nutmeg, coral, emerald, charcoal, pink, chartreuse, red, aqua, mustard. $3.50 for 17" square with button; $3.50 for 14" round. Add 90c. Colten's, 1351 Beacon, Brookline, Mass.



The Easter Basket should contain among other things Mr. Rabbit, the artist. It's a fine action toy made of soft plush and fitted with a clockwork mechanism. Wind it and Mr. Rabbit will wiggle his ears, turn it in a circle and diligently paint the egg. About 6" high. $2 for one; $5.50 for 3. Ppd. Q. T. Novelty Co., P. O. Box 54, Murray Hill Station, New York.





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With Sturdy, Concealed Ball Bearing Swivel

Now . . . a swivel stool styled for the home. For the drink bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal child's dining chair (turnings on legs allow easy slicing off as child grows). Large, contoured seat and wide curved back give maximum comfort. Rungs are just the right leg height for young or old. Thick knotty pine seat and back—hardwood legs and rungs. In finest hand crafted quality. Beautifully finished in mellow honey-tone knotty pine or maple. Seat ht. 30 in. or 24 in. (Specify) **Only $16.95**

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Choose from a tremendous color selection in exquisite decorator fabrics—we will custom make draperies to your exact window measurements for less than ready-mades. You'll be delighted with the fabric quality and the fine tailoring, such as tiny overlocked seams, full 3" weighted hems, plastic crinoline headings. Prices, including labor, are approx. $1.50 a yard. It's easy to order by mail and save.

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GLENDORETTE. Yardage **$1.** When we sold this fabric for $2 a yard in our San Francisco store, the demand was terrific. Our latest factory order was so large we're able to offer it now by mail for only $1 a yard—$1.50 made into draperies. Rose dust, white, gold, turquoise, grey, sea foam, spruce, rose beige, natural, ice pink, beige, straw.

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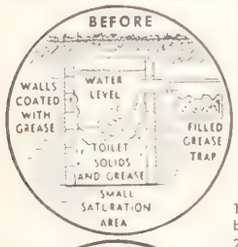
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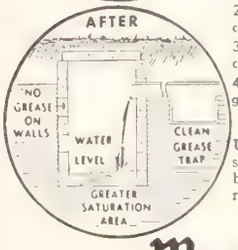
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ONE APPLICATION PERFORMS 8 CLEAN-UP MIRACLES

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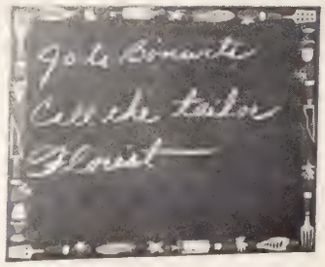
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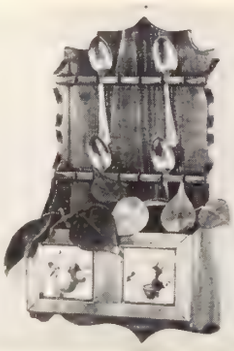
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Max Schling Seedsmen, Inc.

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Information depot for the entire family: the chalk board. Shown here is a metal one finished in gray and bordered with a gay design in chartreuse and coral. It's equipped with a chalk holder and an eraser which have permanent magnets to hold them to the board. Over-all size of board: 11″ x 14″. $2 ppd. Miles Kimball, HG3, 100 Bond St., Oshkosh, Wis.



In proud array you can display a dozen of your fine silver spoons if you own the spoon rack planter shown here. Made of pine treated to a hand-rubbed finish, it is decorated with two 3″ square ceramic tiles, with a section to hold vines or green plants. Over-all size: 8½″ x 4″ x 16″. $9.50 postpaid. Order from Jeff Elliot & Co., Statesville, North Carolina.



For beauty's sake you should brush your hair every day for at least a half hour. With Vibra Brush, the electric hair brush, you can accomplish the same result in five minutes! Attractive in appearance (brush is powder blue, housing is aluminum) it is easy to use, simple to clean. $9.95 ppd. Vibra Brush Co., 318 Market St., Newark, N. J.



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E to EEEE Only Sizes 5 to 13

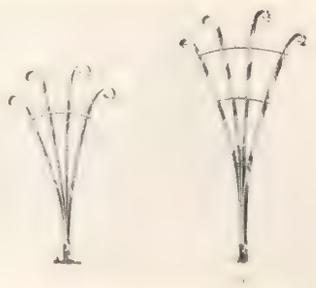
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New Aluminum Trellis

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RHINESTONE DOG COLLAR, $2.50. Rhinestone "Doggie type" CAT COLLAR, $1.50. CAT LEASH, $1.00.

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Rocket red, white, green, tan or black cowhide (fully lined) harnesses studded with rhinestones **Or,** rhinestones with rubies, sapphires or emeralds. Pet's name on plate. C.O.D. **$3.50** plus postage. **Or,** send **$3.50,** we pay postage. 5-ft matching rhinestone studded leash, **$1.50.** Take pet's BODY girth with string. Send string and pet's name.

Round Collar $2.75

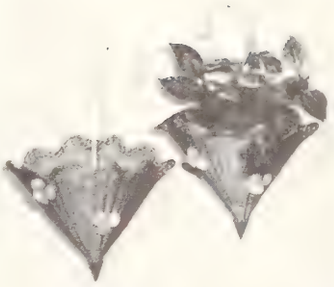
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AROUND

Whimsey for the sun room: umbrellas made of woven rattan finished in mauve and decorated with sea shells. Designed to hold your trailing vines, an arrangement of leaves or flowers, they will add a bright note to the wall. Each is 15″ high. $2.98 for one; $5.75 the pair. Add 25c for postage. Helen Gallagher, Dept. HG3, 413 Fulton St., Peoria. Illinois.



Grace notes for the library table, for your Great Man's office desk: musical note book ends. Made of cast brass, each set has black bases. Notes come in two handsome finishes: natural brass ($9.95) or lacquered in black ($4.95) postpaid. Order from The Tennessee Chromium Plating Company, Dept. HG3, 206 Louise Avenue, Nashville, Tennessee.



Colorful ornaments for the table, for the curio shelf or for an unusual flower arrangement: a pair of fighting cocks. Made of high glaze ceramic, each small bird is finished in full color: crimson comb and wattle, black and white feathers. Each is 6″ high. $1.50 postpaid the pair. Order from Jeredith Manor, Department HG3, Box 130, Nyack, New York.





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MAKES FISH GO CRAZY

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A LAZY CADDY



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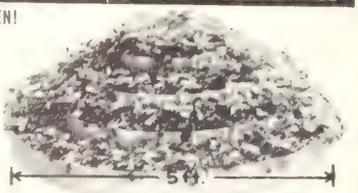
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PRODUCES BIGGER, BETTER STRAWBERRIES!

Scientifically designed to grow more berries in less space, more quickly and easily.

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SPECIAL WITH 50 SUPERFECTION EVERBEARING STRAWBERRY PLANTS Pyramid and Plants . . . *Both* $9.95 ppd.



BIG, FIRM JUICY Sugar Sweet

Absolutely Winter Hardy!
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THE EVERLASTING VARIETY THAT YIELDS 3 TIMES MORE FRUIT

Takes only 60 days to bear the finest berry you ever tasted. This new taste sensation has big roots with hundreds of long, fibrous feeders. These vigorous plants thrive even when others fail. Pick 'em from early spring to fall.

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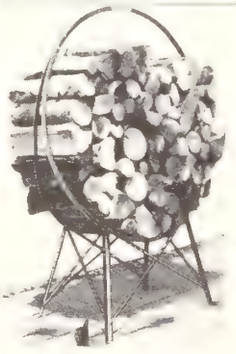
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Send prepaid .....Pyramids .....Pyramid with 50 plants.....Superfection Plants only

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Heavy Steel
LOG CRIB
$14.95
5 feet tall, 45″ diameter

For Your Outdoor Barbecue . . . Indoor Fireplace!

Striking . . . unique . . . and s-o-o wonderful for keeping wood high and dry outdoors, off the floor indoors. Handsome and hardy in lifetime steel with rust-resistant black finish, it's a decorative, work-saving device that will eliminate many a trip to the wood pile. Stacks ⅛ cord of firewood, assembles in minutes from simple instruction sheet. Warm gift for your wood-burning friends.

Hobi Immediate delivery. Satisfaction guaranteed. Weight 110 lbs. Express charges collect. Send check or money order.

Dept. G-36, 15 West 57 Street, New York 19, N. Y.



ITALIAN MUSICAL BUS HORN FOR YOUR CAR . . .

just like the Italian Bus Horn that nearly stole the show in a recent hit movie. This kit makes your stock horns play a delightful tune automatically whenever you touch the horn button. Fits all cars. Simple, easy to install. Use from car to car. Complete conversion kit $6.95 ppd. (*Specify make and year of car.*) Carol Beatty, Dept. P-13, 7410 Santa Monica Blvd., Los Angeles 46, Calif. FREE CATALOGUE included.

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The gift for a gardener

Soaks 5 plants up to 24 feet apart at one time. Attaches to garden hose. Polished brass fitting. 5 lengths of gleaming plastic hose (total 51 ft.) deliver water for deep, thorough soaking of selected plants. Complete, ready to use. 5-year guarantee. Gift-wrapped and mailed for you with gift card.

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In your garden, loge or patio this winsome cherub of Pompeian stone adds gaiety and charm, and the frog the cherub holds is piped to serve as a fountain.

Small size—20″ high **$20.00**

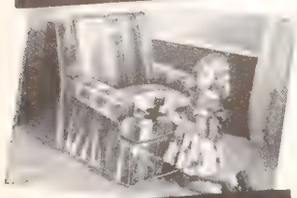
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Draperies, bedspreads, coverlets and dust ruffles . . . MADE ANY LENGTH, ANY WIDTH . . . of our corduroy, taffeta, chintz, Moonglow, or Fortique. Send for measuring chart. Color samples are 10¢ per fabric.

KING SIZE coverlets and spreads cover 2 twin beds . . . each 39" wide, 76" long, 21" high. Color samples are 10¢ per fabric.

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Six-in-One Belt is a really fabulous value. The basic ingredient is a large gold buckle, which comes with three Shoe Calf belts. Each belt is completely reversible, so you can ring your waist with any of six different colors. A perfect match for almost any outfit in your wardrobe. Belts are fully adjustable and can be trimmed to fit any size. Available in two widths, 2 inch or 1½ inch, in beguiling shades of black/avocado, tan/brown, red/panama. You get **all six for just $1.25** postpaid, from

Mary Mae

Dept. G, 29 Murdock Ct.
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"Laugh Clown Laugh"

PILLOWS



Smiling all the time, these clown throw pillows give everyone lots of [illegible] in your den, living room, bedroom, etc. Either way, they're great to [illegible] white background with brightly colored eyes, ears, etc. **An exciting and unusual** gift. [illegible]

Clown, Poodle, Pussy Cat, Boy Friend [illegible] specialty, priced at $10.95.

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CRAFT SHOP, INC., Dept. HG-2 Cambridge, N. Y.



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Easter Eggs

Sparkling big transparent eggs that would do an ostrich proud! We'll add your wee treasure hunter's name in giant letters a half-inch high. Grass included. Egg is liberally covered with sparkle and opens in center for filling. Add decorated candy eggs or jelly beans and the surprise is complete! 3½" across by 5½" high. Order **PA-5285,** Personalized Egg.

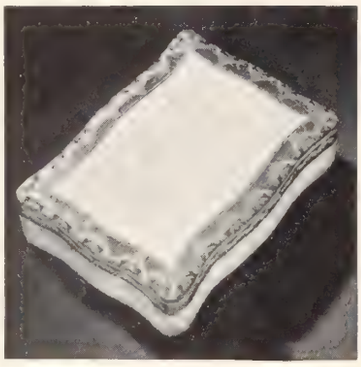
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Write For Our Free Spring Catalog Featuring Unusual Easter Gifts!

Miles Kimball
77 Bond St., Oshkosh, Wisconsin



Washable calfskin is used to make the glove-soft moccasins shown here. And the pretty pin-wheel design is hand-worked in gay color beads. Note the built-in wedge heel which gives comfort and resiliency! Sizes: 8 through 10. Colors: white, natural, turquoise, red. $5.95 postpaid. From Old Pueblo Traders, Department HG3, Box 4035, Tucson, Ariz.



A precious document can be preserved in beauty if you sent it to Townsend House. It will be mounted on a handsome, handmade wooden box which is decorated with multi-color and gold leaf by Italian craftsmen. The box can be used for cigarettes or jewelry. $8.95 ppd. Order from Townsend House, Dept. HG3, 645 Bergen Avenue, Jersey City, N. J.



Elegant table from Italy: the alabaster pedestal table. Hand-carved, hand-polished it has a beautiful patina and delicate veining. Included with the table are three other alabaster pieces: a flower urn, a cigarette box, an ash tray. Over-all height of table: 24"; diameter: 12". $32.95 complete express collect. Edith Chapman, 260 Main Street, Nyack, N. Y.



You'll Be So Comfortable In These Imported
ORIENTAL SCUFFS

The lady of leisure will adore the beauty and luxurious comfort of these exotic little Scuffs from Hong Kong. Attractive black silk tops have delicate embroidered flower design in gay multicolors. Genuine Australian leather soles and innersoles give extra long wear. Fully lined . . . hand-stitched construction throughout. Here's luxury fashion at a price to give run-down budgets a lift. Available in all sizes. State actual shoe size. Satisfaction guaranteed. No C.O.D.'s please. **$2.75** ppd.

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BABY jug (6" high—1 pt. cap.)..**$2.00** ppd.
MAMA jug (8" high—1 qt. cap.)..**$3.25** ppd.
PAPA jug (10" high—2 qt. cap.)..**$4.95** ppd.
The WHOLE FAMILY (set of three)..**$9.50** ppd.

HERE'S HOW co.
Dept. HG-3, 27 E. 22nd St., N. Y. 10, N. Y.

AROUND

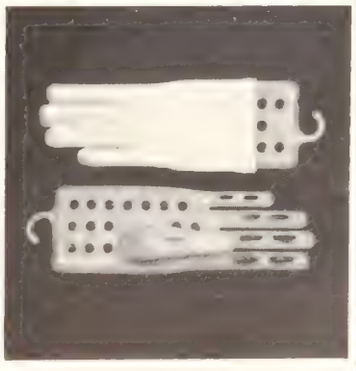
Dehumidizer is the electric appliance you need for a damp cellar, or any room in the house which is inclined to be damp. The corrugated steel hopper is 16″ wide x 22″ high and holds ten pounds of calcium chloride. It works on 110 volt, 60 cycle AC. Plug it in and it will collect water from the air. $29.50 exp. coll. Dehumidizer, Glenside, Pa.



Stamps are money and you should treat them with respect. To help you follow this good resolution we show here a handsome solid brass case which will hold a roll of stamps, and will protect them from moisture, dust and damage. Top is polished, sides are brushed brass. This case can double as a paper weight. $1 ppd. Schiller, 180 N. Wacker, Chicago.



Glove trees. Use these perforated plastic forms whenever you wash gloves: leather, fabric or wool. The forms will keep the gloves in perfect shape, will add longer life to every pair. A set of trees is the perfect gift, too, for the traveler. It eliminates ironing. $1.50 postpaid complete with plastic case. Order from Downs & Co., Dept. 1473, Evanston, Illinois.



HARVEST TABLE

Sturdy authentic Colonial Reproduction blends with modern or colonial furnishings. Custom-built by master craftsmen to last a lifetime. Made of solid birch with hand-rubbed finish in antique maple, dark pine or mahogany. Comes with Pembroke leg or pencil leg (illustrated). 41″ wide with leaves up, 22″ with leaves dropped. 6′ long. **$75.** 5′ long, **$70.** Unfinished, each size, $10 less. Express Collect.



TEMPLETON CRAFTSMEN
Dept. 251 Templeton, Mass.



Nosegay Container . . .

For a real old-fashioned nosegay effect, arrange your small flowers in this delightfully different metal lace container. Its dainty, delicately designed sloping brim, simulating a lace doily, is 8″ in diameter and the water cup is 1¾″ deep. Pure white enameled.

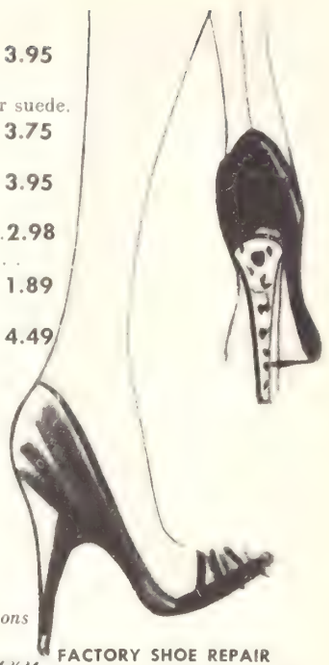
Sloping Brim HG-264A $2.50
Flat Top HG-264 $2.50

Fill one and use as a gift! [illegible] illustrated copy of "The Language of Flowers" [illegible]

Dorothy Biddle Service
[illegible] New York



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Shell or D'Orsay Style. **3.95**
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any style, height, leather or suede.
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Mail shoes with complete instructions

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CHINA
Rabbit Tureen

China Rabbit Tureen with ladle 5½″ x 8″. Off white in color shaded gray with yellow lemon handle on cover. Can be used for sauces, flowers, or decoration. $8.95 P.P. incl. at the

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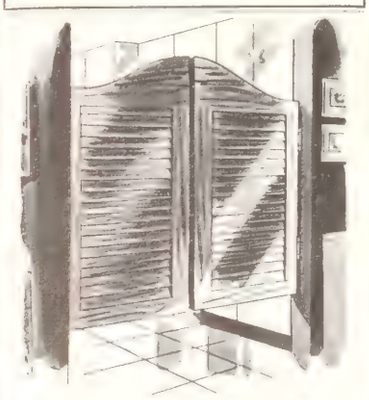


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Satisfaction Guaranteed or Money Refunded

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Café Swinging Doors

Practical room dividers as well as an unusual topic of conversation: the natural finish of these California redwood Café Swinging Doors may be painted, stained or varnished to blend or contrast with your decor. Complete with brass-plated double action hinges and brass screws. In 3 sizes, each 34″ high, combined width of 2 doors stated. No C.O.D.'s.

30″ wide **$11.95** 32″ wide **$13.25** 36″ wide **$14.50**

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Dept. 3-H 260 Beach 116th St., Rockaway Park, N. Y.



Old-time tavern comfort for your bar or kitchen counter. A rugged stool made literally for generations of service. Solid birch with hand-woven fibre rush seat.

Fully Assembled

24″ or 30″ high. Specify which.

Direct from workshop to you.

Unfinished, smoothly sanded— **$6.95**
Light natural finish— **$7.95**
Maple, mahogany, walnut, cherry or pine finish— $8.95

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Jeff Elliot Craftsmen
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You'd expect to pay up to $7 each—and even more!

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Order 6 or 12-month membership *now* and *two dolls* will be mailed every six months. Of course, in addition, the French Doll is yours FREE, for acting now on any plan! *Thus, on 12-month plan, you actually get 15 dolls.*

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Membership Makes A Fabulous Gift!
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IF GIFT, SEND YOUR OWN NAME AND ADDRESS ON SEPARATE SHEET.
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Early American
TOY-CHEST BENCH



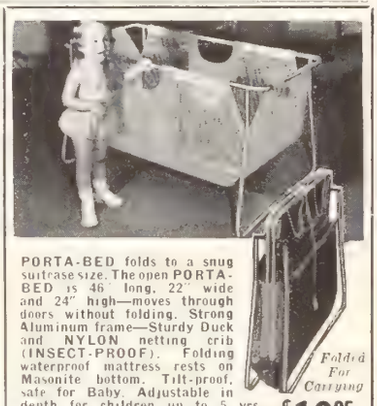
FULLY ASSEMBLED
31½" x 16½" x 20" high

You'll bless this chest that keeps toys under control (and not under foot!) . . . you'll love its charming Colonial flavor . . . and you'll find many other uses for this decorative piece wherever there's a storage problem! Hand-made of solid Pine and dovetailed, it will hold the toys of your children and your children's children. Cut out handles and concealed sliders make it easy to move despite its *very* solid construction. Quick delivery direct from our workshop.

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Send check or money order
Satisfaction Guaranteed

only $14.95 unfinished
$15.95 with hand-rubbed, antiqued Pine finish

Jeff Elliot Craftsmen
Dept. G-36, Statesville, North Carolina



PORTA-BED folds to a snug suitcase size. The open PORTA-BED is 46" long, 22" wide and 24" high—moves through doors without folding. Strong Aluminum frame—Sturdy Duck and NYLON netting crib (INSECT-PROOF). Folding waterproof mattress rests on Masonite bottom. Tilt-proof, safe for Baby. Adjustable in depth for children up to 5 yrs. Weight: 12 lbs. Color: Soft blue. Money-back Guarantee. Orders filled promptly. Shipping charge collect.

Folded For Carrying

$19.95 complete w/mattress

Insect screen top free.



PORTA-CHAIR
Standard size Highchair. Extra-wide base makes it completely safe and tip-proof. Plastic Swing-open tray. When not in use, fold it in one move to a wafer-thin 4 inches. Weight: 10 lbs. Money-back guarantee. Shipping charge collect.

$15.95

PORTA-BED Co., Dept 38, Dallas 9, Texas



PRECIOUS BABY SHOES PRESERVED FOREVER!

Beautiful IRIDESCENT finish now available in toned pink, blue, green, yellow or pearl white. Lustrous pearl-like finish preserves cloth, leather, felt or crocheted shoes. Each [illegible] comes with a removable bud vase. Pair $5.95—Single Shoe $3.95 ppd. Name and birth in 23K gold 50c [illegible] literature, color samples and wrapper. (Free estimates on ballet and wedding slippers.) Write giving size and description.

ALAN'S [illegible] Silver Spring, Maryland

CHILDREN LOVE HAGSTROM'S *Decorative Maps*



"THE LAND OF MAKE BELIEVE"
Children daily discover new delights in the superbly drawn nursery rhyme characters of "Humpty Dumpty," "Little Boy Blue" and over 50 other favorites. 8 Colors 37½" x 26½". Map No. 62, PAPER $2.00 ea.; PLAQUE $8.00 ea.

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(shipped postpaid)

TITLE	MAP NO.	SIZE	In colorful mailing tube	Lacquered wall plaque
Noah's Ark	204	24" x 19"	$1.50	$5.50
Baby Land	50	22" x 17"	2.00	5.50
Mother Goose Land	101	22" x 17"	1.50	4.50
New Mother Goose Land	114	22" x 17"	1.50	4.50
Alice in Wonderland	5	41" x 34"	1.50	12.00
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Send for Hagstrom's 44 page illustrated catalog of Historical, Humorous, Religious, Pirate lore and Children's Maps for the home, school or office. Please enclose 10c for mailing and handling costs.

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A litterbag should be standard equipment in every car. It will help keep the highways and the country attractively neat. Shown: a plaid plastic bag which can be attached to the dash, a door panel, a seat or a back. $1.25 ppd. for bag and 3 liners. 60c extra for 20 liners. Order from Elron. Department HG3, 225 West Erie Street, Chicago 10, Illinois.



A nursery light which will appeal to children is the cunning one shown here. Base is made of enamel-finished metal: the plaque is hardwood finished in washable paint. Figurine comes in pink for a girl or blue for a boy. The prayer is the beloved old favorite. $3.95 ppd. complete with 6-foot cord. U.L. Approved. Graymoor, Box 313, Skokie, Illinois.



An elegant note for a fastidious woman: the lace bedspread. Shown here is one made of the finest combed and carded yarns. Easy to launder, it requires no stretching, starching or ironing! White only. Sizes 96" x 110" (full size) and 78" x 110" (twin size). $9.95 for either size. Add 35c. Hildegarde Studios, HG3, 597 Farmington, Hartford, Conn.

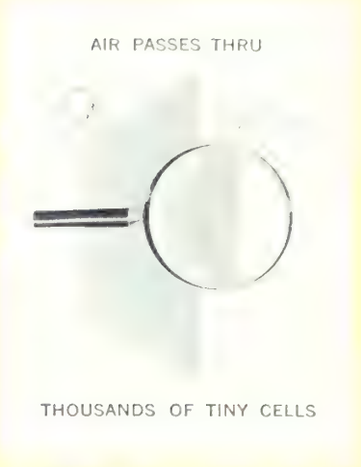


Tonic for a tired fur coat: send it to Morton's to be made into a pretty and ever-useful jacket. Shown here is a brief coat with three-quarter sleeves and a neat neckline. Cost for this magic rejuvenation is a modest $22.95. Send for illustrated brochure from Morton's, Department HG3, 312-7th St., N.W., Washington, D. C.



Switch plates for an exquisite room: the elegant cast brass ones shown here. There is nothing more handsome than these on the market. Finish is antique or bright brass. $7.50 for single toggle (3" x 5"). $10.00 for double (4½" x 5"). $15.50 for triple. Add 25c postage. Sherle Wagner, Dept. HG3, 123 East 57th St., New York 22, N. Y.

B.F.Goodrich





Upholstery material—
Air-porous Koroseal
Chair by Heywood-Wakefield

Comfortable, beautiful and rugged...

that's new Air-porous Koroseal upholstery on Heywood-Wakefield chair

HERE is the *modern* upholstery that gives you the beauty and wear you want. Air passes through thousands of tiny cells for cool, comfortable seating. Yet, no water can come through Air-porous Koroseal upholstery material when you wash it.

New Air-porous Koroseal has been chosen by many fine furniture manufacturers like Heywood-Wakefield to best suit the needs of modern America. The soft, luxurious feel of this exciting, new development in *modern* upholstery will convince you it's the material for your new furniture.

New Air-porous Koroseal in many attractive colors is now on many fine pieces of furniture at your local [illegible] identifies the one and only Air-porous [illegible] material that is soft to the touch, washable

The B. F. Goodrich Company



ONE EXCITING PRINT

A blooming good idea for your bathroom



First signs of spring –an exciting new print "dress" for your bathroom.

You'll find Pacific's "American Beauty Rose" in a bouquet of colors to match or co-ordinate with your present color scheme. So there's no need to re-do the whole room to show them off.

And –a sign of true quality –they're *reversible*. Printed exactly the same on both sides. They're the one and only towels with *two fronts*. Pick yours from Pacific's big Decorator Collection of patterns and co-ordinated plains. It's time for a change—and the change is to prints.

"AMERICAN BEAUTY ROSE"—*Pacific's newest Decorator Towel comes in Petal pink, above; Sky blue and Sunshine yellow, below.*



Super-big bath sheet, 36 x 78, about $5. Bath towel, about $2. Hand towels, washcloths.

PACIFIC
SUPERSORB® TOWELS

PACIFIC MILLS DOMESTICS CORP.
An affiliate of Wamsutta Mills
1430 Broadway, N.Y. 18

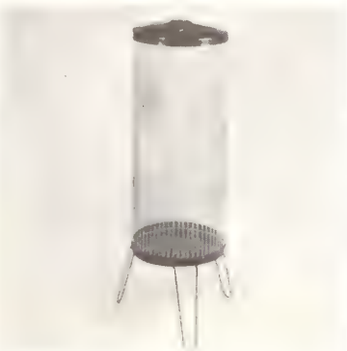
Joske Bros. Co., San Antonio • Miller & Rhoads, Inc., Richmond • Wolf & Dessauer Co., Fort Wayne • John A. Brown Co., Inc., Oklahoma City

SHOPPING AROUND

Anywhere you wander you can have writing comfort. For example: fit this suction cup ball point pen on the dashboard of the car. Pen is attached to the base with a 17″ gold color chain. Or use the set on the telephone or on any other smooth surface. Pen takes a standard refill. $1.98 ppd. Bayer Enterprises, 2236 N. Gower Street, Hollywood, Cal.



Give the bird a really wonderful cage and it will reward you with amusing antics or melodious song. Shown here is a large cage (42″ high x 12″ in diameter) made of steel finished in black and gold. The price tag is unbelievably low for a cage this large! $7.95 express collect. Order from Myon Products, Dept. HG3, 407 N. Maple Dr., Beverly Hills, Calif.



The egg is a delectable but a temperamental viand. It demands the gentlest of handling! To help you treat it properly we show the newest egg cooker. Made of aluminum, it consists of two covered cups attached to a handle. Use it to poach, coddle or shirr. And it is reasonably priced! $1 postpaid. Carol Beatty, Dept. HG3, 7410 Santa Monica Blvd., Los Angeles.



A modern version of the old-fashioned shadow box: the circular one shown here. Made of select birch, it comes in two ways: unfinished ($14.95) or finished in red or black lacquer ($19.95). It is capacious (30″ in diameter x 4″ deep) and it will complement your bibelot. Express collect. Order from Unpainted Furniture Center, 2417 Farnam, Omaha, Nebraska.



Mexican import: the white cotton peon pants and matching shirt. Both of these fashions are well made. The pants depend on good lines for decoration: the shirt is highlighted with hand embroidery in either red or black. Pants: S. M. L. ($5.95); Shirt: 12 to 18 ($8.50). Postpaid. Order from Old Mexico Shop, Dept. HG3, Box 1674, Santa Fe, N. M.



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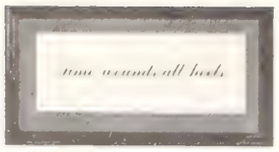
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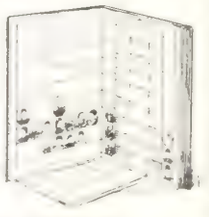
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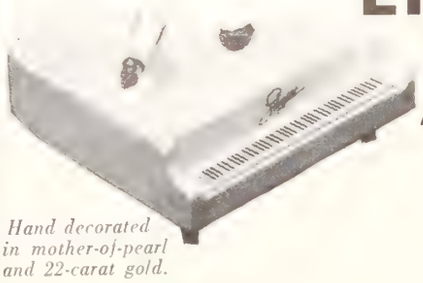
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AROUND

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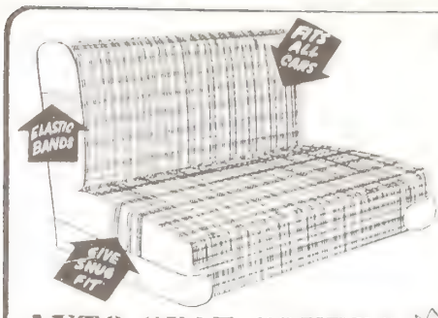


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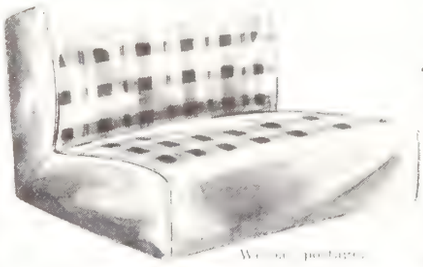


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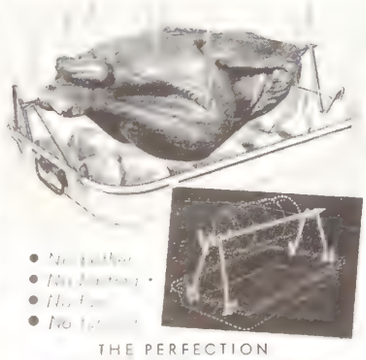


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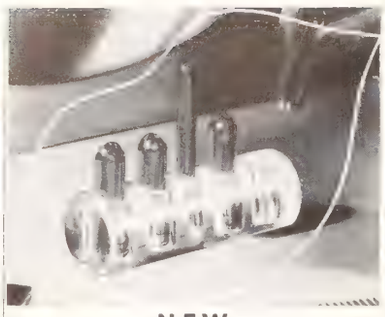
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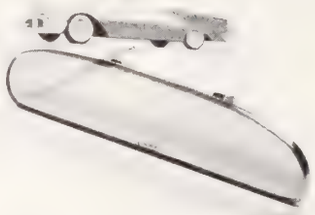
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For safety's sake you need a rear-vision mirror which will give you a wide-angle view of the road behind. Shown here is one (14") which is made of fine glass tinted to filter out dangerous glare. Easy to install it clips to the standard rear-vision mirror in your car. Metal finish is chromium. $7.95 ppd. Nelson's, 80 West Montecito, Sierra Madre, Calif.

The hearth tender shown here is an adaptation of the antique pipe tongs used in the Seventeenth Century. Handmade of iron, it has polished brass fittings. Log lifting and ember picking will be easy if you own this fire tool. Overall height: 32". Weight: 3 pounds. $7.50 postpaid. From Cape Cod Hearth Tenders, HG3, Box 343, Yarmouthport, Mass.

Shoestring potatoes and French fried potatoes are both easy to cut with the appliance shown here. Made of sturdy steel, it comes fitted with one blade ($2.98) or with two ($3.98). It makes a fine kitchen shower gift! Postpaid. Color of frame: white or pink. Order from Mrs. Dorothy Damar, Department HG3, 741 Damar Building, Newark, N. J.

A combination you are not likely to find often is the tire gauge-key case shown here. It is an excellent idea because it enables you to check your tires regularly (which you probably don't do) and it keeps your car keys in a safe place. Made of plastic it holds three keys and the gauge. White only. $1 postpaid. Gift Horizons, 475 Fifth Ave., N. Y.



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ALSTO CO. Dept. HG-3, 4007 Detroit Ave., Cleveland 13, Ohio

AROUND

For a garden path you need the handsome light shown here. Graceful in design, it is built to give life-time service. The stem is made of iron treated to resist weather; the shade is made of spun aluminum. Both are finished in leaf green. Over-all height: 54". Included is a 12-foot heavy duty cord and plug. $30. Exp. coll. Ludlow, 115 W. 23rd St., N. Y.



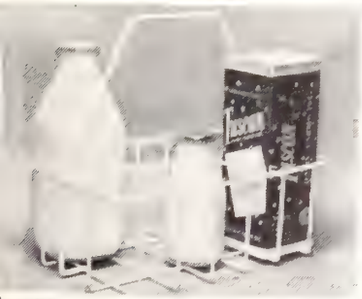
Take the chair shown here and you will be delighted with its qualities. Simple in design, it is strongly built of solid birch. The seat is made of hand-woven rush fiber. 30" high; seat 18" x 15" x 18", it comes in two ways: unfinished ($8.95) or finished in pine, maple, cherry, walnut or mahogany ($12.95). Exp. coll. Hitching Post, HG. Sea Cliff, New York.



For special recipes you need a file box. Shown here is a steel box finished in red. The engaging decorations are in multicolor. The file is fitted with cards on which you will record your favorite combinations. Note the printed guides! Over-all size: 3" x 3½" x 5⅛". $1.25 postpostpaid. Order from Bodine's, 501 East Preston Street, Baltimore 2, Maryland.







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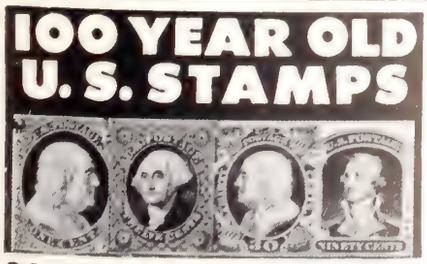
A rubber coated milk carrier for your milk, cream and butter. Use two, one inside for the empties and one at the back door. 1 - $2.95 or 2 - $5.00

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What a wonderful gift for your cat! The miraculous new *Kitty Cootie-Chaser* is a soft and billowy bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent mange. Stops biting, scratching. Improves disposition. Praised by those who enter pets in shows. Long-lasting. *Kitty-Cootie-Chaser*, 11x18 in., $2.49. Extra inner pad, $1.50.

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Once the official military rifle of a round dozen of the world's great nations, the Remington Rolling Block served, also, as a big game and defense weapon in America's westward push through rugged and hostile badlands. They come in caliber 7mm, .43 and .45-.70 but in this cut-price sale there can be no choice.

These Rolling Blocks have, through diplomatic negotiations, been gathered from the armory storerooms of many nations *(are probably the last quantity of any importance in the entire world)* yet they are still early American in tradition and ingenuity. Their smooth efficient action was devised by Joseph Rider who contributed many features to the Colt, and Smith and Wesson "Equalizers" that enforced the law in our frontier days.

The Remington Rolling Block Rifles at this low price are not offered as being in shooting condition, but as interesting and inspiring trophies. *A free history of the Remington Rolling Block is included with each rifle.*

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First come first served. Supply of "Trophy" grade rifles limited. Others, in shooting condition—"good" to "very good" (NRA standards) available at $16.95 to $24.95. Inquire if interested.

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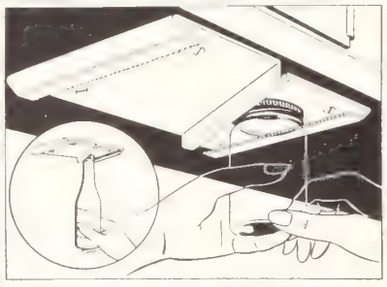
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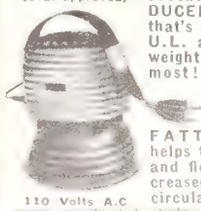
No jar or bottle top, small or large, can stay sealed when grasped by the notched edges of the Under-Shelf Opener. Made of heavy gauge steel, this boon to housewives *never gets lost* . . . it is permanently affixed out of sight in any handy place under shelf or cupboard. Simply slide jar or bottle down the notched edge until the cap fits snugly, and turn without effort. Cap loosens instantly. You'll be amazed how easy it is. An ideal and inexpensive gift. Money back guarantee.

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If you just can't reduce and have tried dieting, pills and tablets—try relaxing, (U.L. approved) **soothing SPOT REDUCER, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down FATTY TISSUES, helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away waste fat—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, easily, safely, without risking health. For aches and pains due to over-exercise. Also used as an aid in the relief of pains for which massage is indicated. Sold on MONEY BACK GUARANTEE! Reduce or NO CHARGE! (FIRMS FLABBY TISSUE!)**



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[illegible] and hospitals. Guaranteed to please.

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SHOPPING AROUND



Small children need to be protected from open windows. To permit you partly to open a window and not worry about inquisitive small hands we show the Pilgrim Open Window Lock. The metal plate is easy to install. Designed for standard-size wood frame windows. $1 postpaid for two locks. Pilgrim Products, HG3, 10 Clarence St., Worcester, Mass.



The vacuum can nearly always poses a problem! When opening it the key slips or the metal band winds unevenly or you cut your finger on a sharp metal edge. We suggest that you get the can opener shown here. It was designed for the vacuum can. Made of steel, it has a steel handle. $1 ppd. Vak-Can, 329 First Western Bank Bldg., Oakland, Cal.



A monogram makes this coaster distinguished. Made of cork, it comes in three good decorator colors: burgundy, jade or blue. Make sure that you underline the first letter of your last name. We think that a set of these coasters make an excellent wedding gift. $4.95 postpaid for twelve. From Eunice Novelties, Box 41G, Rego Park 74, N. Y.



A coin purse made of butter-soft leather isn't easy to find at this low cost. Made in Florence, it is decorated with the typical 14K gold fleur-de-lis. If you send $2 this charming little purse will be sent to you direct from Italy. Postpaid. Duty free. Colors: red, green, pink, black. The Globe-shoppers, Inc., 4704 California Avenue, Seattle 16, Washington.



Good design is a characteristic of an ash tray and cigarette urn designed by Allan Adler. Hand-made of sterling silver and fine mahogany, it is a perfect set for contemporary decoration. $13.50 for sterling silver tray; $24 for silver and covered mahogany urn. Postpaid. Federal tax included. Order from Allan Adler, 8626 Sunset Blvd., Los Angeles.

Now for America's finest homes, a single all-electric unit that cools and heats the entire home all year

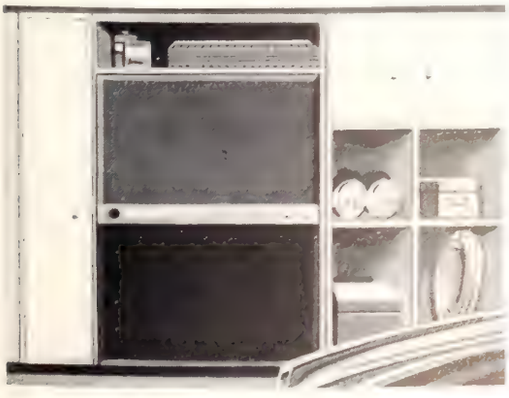
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G-E Weathertron ... to keep its fine furnishings spotless. Weathertron provides the cleanliness, comfort, safety and healthfully-balanced year-round air conditioning possible only with electricity. Weathertron may be installed in a garage (as shown below), playroom, utility room, closet...almost anywhere...even outdoors!



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for all-electric living... thousands of families are now enjoying the benefits of all-electric living, the Weathertron way. Join these families! You discover a more comfortable, convenient way of life...you make a wise investment in the maintenance of your property value. For complete information, call your G-E Weathertron dealer. He's listed under "General Electric Weathertron Heat Pump" in the Air Conditioning section of your classified telephone directory.

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GENERAL ELECTRIC

Early American Reproductions

the Boston Rocker



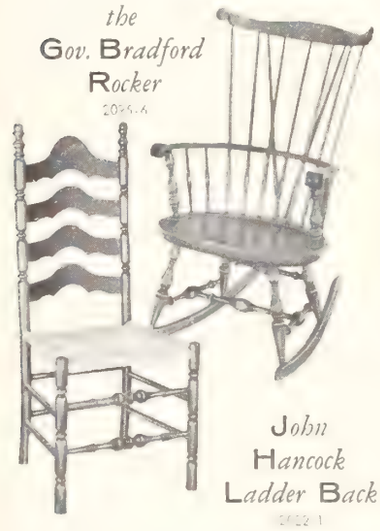
the Hitchcock Chair

2057-1D

The Boston Rocker was the *first* rocker ever made... way back about 1800. This reproduction faithfully copies the high gilded top rail, the slender tapering back spindles, and the low-slung saucer seat of an early model.

The original Hitchcock also dates back 100 years or more, and is here exactingly reproduced in fine detail. Even the genuine rush seat is hand-woven, just as it was done by the Colonists themselves.

the Gov. Bradford Rocker



John Hancock Ladder Back

The high, braced comb-back, with its carved head rest, and the sweeping armrail of this comfortable rocker are characteristic of the many and varied Windsors of pre-Revolutionary times.

With its four slightly curved back slats, sausage-and-ring turnings, and its hand-woven flagg seat, the John Hancock Ladder Back is obviously of colonial New England origin... and is also available in manor house armchair style.

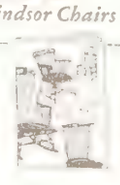
These and other reproductions at better furniture and department stores

Nichols & Stone

The Home of Windsor Chairs

Send for Booklet!

"How To Choose The Right Colonial Chair," with helpful ideas, interesting illustrations, and historical information.



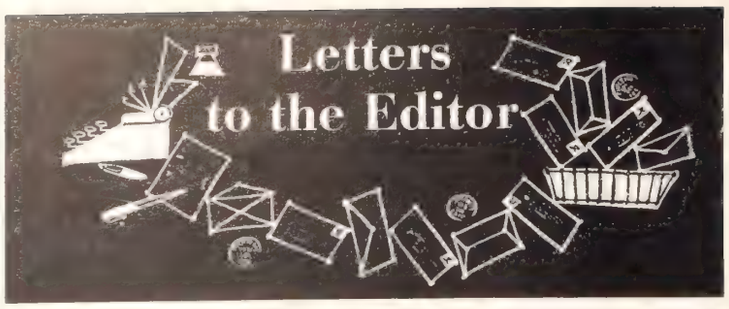
NICHOLS & STONE CO.
Box 38, Gardner, Mass.

Please send me your 32-page booklet "How To Choose The Right Colonial Chair." Enclosed is 25c in coin.

Name _____

Street _____

City _____ Zone ____ State _____



On behalf of C. O. D.

Sir:

The article *How to Live Beyond Your Means* by James Miller (January) is a masterpiece of asininity. Your writer, bless his mortgaged soul, suggests that installment-buying is an indication of good financial management, and that few repossessions or legal actions are actually ensuing. I suggest that Mr. Miller buy (for cash) a copy of the recent Consumers Reports commenting on the dangerous over-extension of consumer credit and the number of outlets failing because of customers not paying installment debts.

L. S. B., *Mt. Vernon, N. Y.*

Sir:

It is gratifying to know from your editorial that you are opening your pages to your readers, among whom my wife and I have been numbered for more years than I care to count and during all which we have been warm admirers of your fine magazine. Until now.

It is my earnest hope that this letter is only an added note in what should be a rising crescendo of rage at your utter lack of social responsibility in printing the extraordinary article with the inflammatory title *How to Live Beyond Your Means.*

Is this Mr. Miller of yours so astonishingly naive as to think things always are on the up and up? Has he so little respect for frugality that when his honeymooner is down to his last $350 he and his wife, with cheery abandon and profligacy, spend some of it on gin and vermouth to make even a warm martini? Is his honeymooner (viz; Mr. Miller) so financially illiterate as not to know that abstinence for only a brief period from daily martinis soon will tote up enough to pay for a refrigerator without recourse to installment financing? Or does Mr. Miller really believe in what, by inference, he is preaching: "Eat, drink and be merry, for tomorrow we will have ice, too."

W. S. O., *Orange, Va.*

Sir:

Ah, the times do change! Not so long ago the American humorist Artemus Ward wrote, "Let us be happy and live beyond our means even if we have to borrow money to do it." It made people laugh like the devil. Now you run a serious piece *How to Live Beyond Your Means* (subtitled "A Primer on Prosperity in Our 1956 Economy"), and I haven't heard anybody laugh yet.

H. S., *Salisbury, Md.*

Without 120 billion dollars worth of outstanding mortgages and consumer loans, the U. S. would not have enjoyed the record prosperity—the jobs, the profits, the wages or the savings—*achieved in 1955.* *Ed.*

Recipes for the Record

Sir:

Your January issue now rests in the family archives. Because my teenage daughter is learning to be a specialist in the cooking of hamburgers, your feature *Complete Hamburger Cook Book* was right down her alley.

V. P., *New York, N. Y.*

Sir:

I am a clipper of recipes and, being fond of many of yours, I am dismayed many times to find one which I wish to paste on a card under "Desserts" is backed by one to be filed under "Soups." May I respectfully suggest that you back recipes with advertisements?

J. H., *Fort Edward, N. Y.*

See page 107 for announcement of new cookbook issues. *Ed.*

For and against

Sir:

As an inveterate reader of home magazines and as a fellow who harbors a continuing interest in architectural trends, I wish to compliment you on the outstanding publication in the field. Your magazine features a happy balance between the minimal housing made necessary by the constraint of economy and the prodigal housing which is grand but impractical. Keep it up.

C. J. G., *Simsbury, Conn.*

Sir:

It is hard to take your *Best Building Ideas of Our Time* (February) seriously when you show a house that looks like a warehouse and has its kitchen in the living room. The owner has a right to the house he fancies, but why foist extremes on us?

MRS. J. L. M., *Fort Worth, Tex.*



Look for this tag on fine carpeting by these makers:

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BATH MAT SETS

Maples Company
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Rich carpeting may cost you half what you think

AVISCO is the reason

There's no earthly reason to put off owning carpets that put you in seventh heaven! Have them room size or wall to wall—lusciously thick, [illegible] in color. Luxurious [illegible] half the expected price. [illegible] for the Avisco Integrity Tag. That good-as-gold label tells you that your carpet's high quality starts with the basic rayon fiber, every inch planned for carpet use, every inch as luxuriantly dense as Avisco standards say they must be. Don't wait another day for carpets you'll be proud to own! Luxury carpets for little are one more dramatic result of Avisco fiber research.

ASK FOR CARPETING MADE WITH AVISCO RAYON [illegible] LISTED OPPOSITE

The thread of the story is LUREX



LUREX® IS THE LOOK OF SPRING . . . bringing its lilting brightness to new window fabrics and lending its own creative talents to new weaves, new textures and—most of all—enchanting color interpretations as in this Dorothy Liebes' fabric. See opposite page for list of stores featuring Lurex-woven fabrics in their "Magic Casements". Lurex, non-tarnishing metallic yarn made only by *The Dobeckmun Company, Cleveland 1, Ohio • New York: 350 Fifth Avenue • London • Amsterdam*

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"MOST OF YOU GO STRAIGHT TO CANTERBURY"

or,

A few kind words

for The Manorhouse, Tunbridge Wells, Kent, England

By Lawrence Williams

For six months last year my wife and I were in England while a play of ours was being put on in a London theatre, and at an early point in our stay it became apparent that some rewriting of the script would be useful. It was suggested to us that this could best be accomplished not in our London hotel room but in some quiet country town near enough to London to make commuting practical yet far enough away to insure an interval of uninterrupted work.

Everyone we knew had a pet village somewhere near London, ideal for our purpose, they said. Tunbridge Wells in Kent was recommended to us by our director or producer, as the English call him, to the constant confusion of Americans. (Speaking of an actress, he would say, "She's not bad, but I had a hell of a fuss producing her last winter.")

"Tunbridge Wells is exactly the sort of place you're looking for," the director said. "Queen Anne once took it up. Now it's a place where people with stomach trouble go to drink the waters—not a ruddy thing to do from morning till night."

There were hourly trains all day long from Tunbridge Wells to Charing Cross Station, he told us, the journey requiring only a few minutes over an hour. A friend kindly drove us down and we moved into a fairly large, ugly, extremely comfortable Edwardian hotel called The Manorhouse. Our room was huge and sunny, though bathless, and overlooked a tidy series of lawns and terraces, at the bottom of which was what promised to be a really spectacular rose garden. On the whole we were very pleased when we went down to our first dinner.

We had been told by the manageress that dinner was served at eight o'clock and although we arrived at no more than three or four minutes after eight the dining room was nearly full. It was an unusual hotel dining room: it was absolutely silent except for the clink of silverware, and most of the tables seated only one person. The tables at our end of the room were placed against the wall with their chairs at one side, so that the diners sat back to front like people on a bus. Each table was occupied by an individual—women predominated—of immense age. Two or three medicine bottles or pill boxes to a table were standard, and as many as six not uncommon.

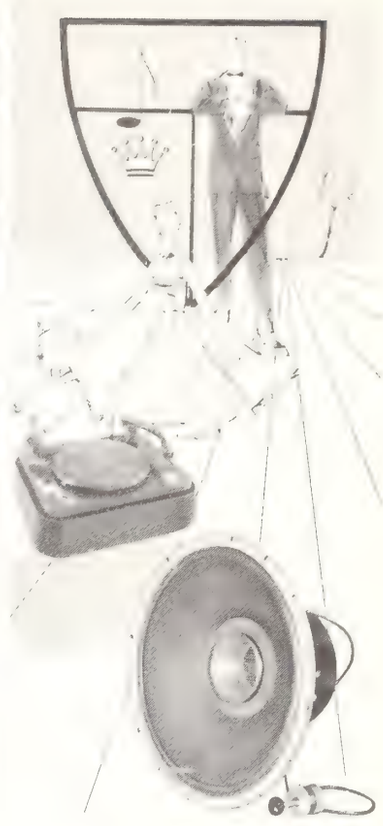
It was apparent that the arrival of two of us demanded a certain amount of reorganization in the seating. Two of the tables had been pushed together, breaking up the regularity of the bus arrangement on one side of the room, and forcing one lady to see, when she looked up from her plate, not the back of someone's head as did everyone else, but me. This lady, I noticed, was somewhat younger than the rest, no more than seventy perhaps, and it occurred to me that she had been singled out by the management for this switch in routine as being the most resilient in the face of sudden change.

I was careful never to look directly at her during the meal, feeling that to do so would have been to take an unpardonable advantage of her exposed position. As it turned out, I need not have been so finicky, for it was she, at dinner on the following evening, who chose to make overtures.

When we sat down she leaned slightly forward across her table and touched my wife's shoulder. "I don't believe you have a menu," she said, smiling tentatively and holding out a little typed card. "Sometimes they forget. I'm afraid. But I really don't think they should have done it with our [illegible]."

My wife thanked her and took the menu. There was in fact already a menu on our table, on [illegible] of the butter plate, and in any case it was not a menu in the sense that it presented one with a variety of dishes from which to choose. It simply told you what you were going to get.

(*Continued on page 158*)



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Her charm and grace are made of many things

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Bermuda is a group of 365 islands. One for each day in the year, so Bermudians say. Sailing among them is a never-ending pleasure. Golf, tennis, fishing, cycling, picnicking are all-year sports. Bermuda's beaches are wide, pink and soft. The water is blue, inviting and refreshing. Bermuda's houses are unique—an artful blending of white roofs, pastel-coloured walls and massive chimneys. And flowers—Hibiscus, Oleander, Bougainvillea, Easter lilies—splash the Islands with brilliant hues.

Bermuda is only 700 miles from the mainland. It's easy to get to for a holiday whether you go leisurely by ocean liner or speedily by plane. Living is simply solved, too, for the Islands' hotels are noted for their service, food, accommodations and sports facilities. And guest houses open wide their doors to Bermuda's easy way of living.

There are many details to be considered in planning any holiday. But you'll save yourself a lot of time and trouble by talking things over with your travel agent. Helpful too is the Bermuda Vacation Kit which you can get by writing to: The Bermuda Trade Development Board, 620 Fifth Avenue, New York 20, New York.

PEOPLE
in House & Garden



Jessica Tandy

London-born graduate of the Ol Vic, Ophelia to Gielgud's *Ham let*, Catherine to Sir Laurenc Olivier's *Henry V*, and the tragi Blanche of *A Streetcar Name Desire*, Miss Tandy entered he marital and professional collal oration with actor-writer Hum Cronyn in 1942. Out of it hav come *The Four poster* and a strin of other successes in the theatre TV, radio and films. Offstage sh is the mother of three children lives in a New York duplex re markable for its art collectio and the dramatic lightin planned by Mr. Cronyn. Its fea tures are on pages 86-87.

Jack Gould



What Gould, author of *Color Television* (P. 122), thinks about television interests even the networks. This became evident not long ago when a network persuaded him to quit newspapering and become a TV executive. But Gould had been smeared indelibly with printers' ink and, after a brief spell on Madison Avenue, returned happily to his old desk at the *New York Times* to resume his daily TV column. It is often sardonic, sometimes caustic and always knowledgeable.

Peter White



What Is Light? (P. 81) is a product of many hours of library research plus consultation with a number of eminent physicists (including a Nobel laureate). Mr. White, a magazine editor and free-lance writer, was a member of the first Army Intelligence team to interview Nazi scientists who were working on Hitler's rocket weapons at Garmisch-Partenkirchen. A Viennese by birth, he went to schools in Austria and England and is a graduate of Columbia College, in New York.

C. Eugene Stephenson



A sure guide to successful room schemes, says the author of *The Decorative Role of Light and Color* (P. 82), is to see to it that color and light sing in close harmony. Mr. Stephenson is a past President of the American Institute of Decorators, and member of the Board of Trustees of the Parsons School of Design. He has designed many interiors and home furnishings (everything "from budget jobs to palaces"), and is a co-author of the book *How to Decorate and Light Your Home.*

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The Panoramic Poconos

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Only 100 miles from New York City and Philadelphia, the Heart of the Poconos is accessible by train (a three-and-a-half-hour trip) or bus, and there are excellent highways from the North, East, South and West for the motorist.

For more detailed information on how to get there and where to stay, write to the Pocono Mountains Chamber of Commerce, Vacation Bureau, Stroudsburg 100, Pennsylvania. They will be happy to send descriptive literature with prices, etc.

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[illegible]



The Tides Inn

[illegible] Inn is the interest [illegible]

VIRGINIA

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Elbow Beach Surf Club [illegible] Hotel [illegible] Rep. E. F. Warner, N. Y., Bos., Chi., Wash., Toronto.

Pomander Gate [illegible]

WARWICK EAST



Faraway Cottage Colony

[illegible]

CUBA

HAVANA

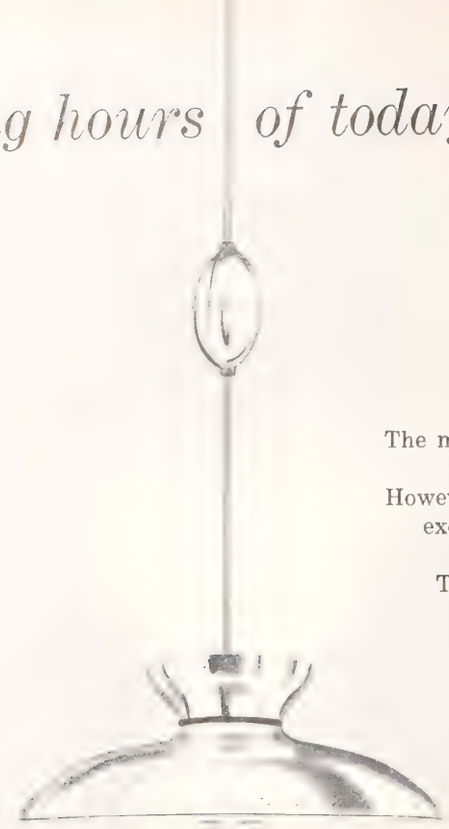
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House & Garden

March, 1956

THE STRANGE PRIDE

"It is amazing how the Americans like to show off their living accommodations. No sooner do you cross the threshold than you are ushered into the kitchen, the bathroom and even the lavatory.

"All this is done without any particular bragging, but with the strange pride of a people for whom the color of the furniture covers in the drawing room sometimes has more interest than Rembrandt's canvases and the construction of a new garage more fascination than the architecture of the Louvre."

Such, according to a *New York Times* dispatch, was the report in a Soviet magazine by one of seven Russian journalists who journeyed in this country late last year. The published impressions of all seven visitors were generally both friendly and favorable to Americans and to our way of living. For the first time in many a year, Russian newspaper readers were permitted to know that we are not a nation of refugees from "The Grapes of Wrath". For this we may be glad, and we salute the Department of State for making the visits possible.

But there also is cause for regret: we are saddened that our Russian visitors seem to have missed the point about how we choose to live. Their journeys were rather short, and their knowledge and experience of America were rather limited. This may well explain the failure to evaluate properly what they saw. The inclination to become five-day experts on other countries and to look for easy and superficial comparisons to life at home instead of seeking basic causes and effects is regrettably not peculiar to Russian foreign correspondents.

A visitor from a land where it is common for six families to share a single kitchen, where inside lavatories of any kind are the exception and where most families live in one or two rooms, is understandably amazed on being shown American living accommodations for the first time. But what the communist reporters apparently and unhappily failed to see, and what we Americans are perhaps inclined to take for granted, are the reasons for the pride we take in our homes. Except to a man who has never rejoiced in ownership of a home he can truly call his own, and who lacks the resources, the educated taste, the leisure and the freedom to pursue the rewarding arts of living, this pride is not strange.

We prefer to have our civilization judged, not by the power of the state which we freely choose to govern it, but by the beauty and happiness created by free individuals in their own homes.

W. H. L., Jr.



Slip-cover magic

with fabrics in H&G colors

By definition, a slip cover is a removable cover. It enables you to have a quick change of color scheme without going to the expense of re-upholstering. You can shed the restraints of practicality and use just about any color under the sun because a slip cover does not have to be cleaned on the chair or sofa. Best of all, the slip cover's uses are almost unlimited. Taking the definition in its broadest sense, you can cover anything in a room from the floor to the ceiling. The fabulous choice of fabrics styled in H&G colors makes it possible to develop a completely new decorating scheme with slip covers. These colors are selected to be used together. You can combine printed fabrics and plain fabrics in harmonious colors. You can match the colors in paint, carpets, accessories and even in furniture. If you want professional help in planning a scheme for any room in your house, you can order a House & Garden color scheme by mail, based on any one of the 36 colors or custom-designed to go with a swatch of fabric you want to use for slip covers. Details are on page 121. The slip cover is this year's big news in decoration.

New fit: Contoured covers fit as trimly as upholstery. You can have them made to order, with or without skirts, to follow the lines of the original upholstery. You can buy ready-made ensembles of expert detailing. Or, if you want to make them yourself, there is a new and easier method of pin-fitting slip covers right on the furniture to assure smooth lines.

New fabrics: Washable, closely woven fabrics that tailor well come in a wide range of H&G colors. Some have polished finishes; others are woven in interesting new textures. In linen there are new printed patterns and new strié surfaces. Fortisan is used in sturdy woven fabrics for extra strength. Plains, stripes and block plaids are co-ordinated in color so that they may be combined in one room.

New fashion: Printed and woven patterns lend distinction to the new slip-cover fabrics. Small-scaled prints include striking sunburst motifs, mosaic designs, allover florals, diamonds and blocks. Embroidery has returned in printed, stitched and tufted designs to give fabrics a new dimension. Quilted fabrics are available by the yard in prints and plains, many co-ordinated with sheers and solid-color materials to complete a room scheme. Traditional toiles are simplified in coloring and detail. Checks, pencil stripes and subtle plaids are suitable for furniture with straight lines.

New function: Slip covers can be used throughout the house to provide a quick change of color scheme. You can use removable covers not only on furniture but to change the appearance of a wall, a window, a ceiling. Slip covers are excellent camouflage for a room's least attractive features. You can use them as the basis of a color scheme, whether you start with white walls or Oriental rugs. Even a group of throw pillows with two sets of slip covers in different colors can give your room a complete change of effect.

Opposite **Collector's item: the Eisenhower epic on toile**

America's first commemorative toile in over 100 years depicts in scenes and symbols President Eisenhower's career. His childhood home in Abilene, West Point, the home in Denver where he was married, Columbia University, the Gettysburg farm and the White House are represented, together with military flags and arms, the five stars of his rank, crossed swords and cap, and the shoulder patch of SHAEF, the Presidential eagle, the GOP elephant, and his hobbies, painting and golf. Integrating the design is a garland of state flowers and acorns which signify strength and fruitfulness. Arranged on tinted background with pinpoints of color, this pattern blends well with modern furniture or antiques. It is printed in ten colors including the characteristic red and white and blue and white. The toile was styled by the Eisenhowers' decorator, Elisabeth Draper, for Schumacher.

Shopping information, page 120.

THE SLIP-COVER VIEWS OF 8 DECORATORS

"Slip covers are not confined to summer."

MICHAEL GREER

"Unless you travel a lot and are away from home several months of the year, it is a good plan to change slip covers at least twice. I don't advise a radical change of colors because both schemes should be harmonious with accessories and paintings. You can use a printed fabric that matches the color of your walls in winter; then choose an accent color of the print as the primary color of your summer slip covers."

"Give full swing to color in slip covers."

MELANIE KAHANE

"You can be extravagant because they can be changed so readily. Colors you might hesitate to use the year-round can be given full expression in the summer interlude. If you have a neutral white or beige room you can go into red, white and pink or the electric blues and greens. Tropical colors are excellent to use when the climate is temperate and there is sunlight that permits these colors to live."

"Plan from the start with two sets of slip covers."

JACK L. STEINBERG

"It's economical in the long run. If you are furnishing a room from scratch, buy furniture in muslin instead of having it upholstered, and plan to use slip covers which allow for a wide variety of changes. Choose pieces with clean, simple lines and try to avoid chairs with a great deal of frame exposed. You can either slip-cover everything in a room the same for unity or break up a pair of chairs by slip-covering each in a different color or harmonizing pattern."

"Make them exciting."

STEPHEN MALLORY AND JAMES [illegible]

"Otherwise a room just dies. Instead of an obvious chintz, use cotton taffeta, in a pin stripe, for example, or lightweight linen, sailcloth, even curtain-lining sateen which comes in wonderful colors. The material should be pre-shrunk and given a special finish to resist wrinkles. Slip covers should look as permanent as upholstery. We prefer them only in summer, using one fabric, one color throughout a room to create a tailored background. Throw pillows can be in a lighter tint of the basic hue. Paintings and accessories, not slip covers, should be the predominant accents in the room."

"Let color and texture tell the story."

JOHN AND EARLINE BRICE

"We like slip covers neat and simple. They should be washable so that you don't have to send them out to be dry-cleaned. If they are made of a closely-woven texture with some give to it and tailored to fit tightly, you can wash them and put them back on the furniture slightly damp without having to iron them. It's a good idea to have two sets in two different but compatible colors. This enables you to change a color scheme completely, and if one piece goes to the laundry before the others, the alternate slip cover will fit right into the scheme."

"Slip covers without gimmicks."

MELVIN DWORK

"Too much applied decoration spoils the effect. You can get interest in a room in other ways, with pillows, accessories and greens. The style of slip covers depends on the style of the furniture; they should be made to look as much like the original upholstery as possible so that you can hardly tell the difference."

"Once you begin, slip-cover everything."

SHERIDAN KETTERING

"Be courageous enough to use one fabric throughout and run the gamut of colors. Choose a basic pattern such as a ticking stripe that comes in a wide range of colors. Slip-cover every piece of furniture and every pillow in a different color. The current vogue for white or pastel walls makes it possible to mix colors in a room effectively. Using the same material will give unity. Simple cotton is always good, provided that once you start, you use it everywhere."

"Slip covers must be done with a sure hand."

DOROTHY DRAPER

"You must know beforehand the kind of look you want. If you admire the delightful look of English houses, you will want your slip covers to fit loosely. The loose fit is softer and especially suitable for sofas with down cushions. The alternative is a tight fit like a sausage which looks slick but seldom inviting. In Wilton House, in England, the grand gray and white drawing room has all the upholstered furniture loosely slip-covered in brilliant red brocade."

Modernizing a room with [illegible] colors

Opposite

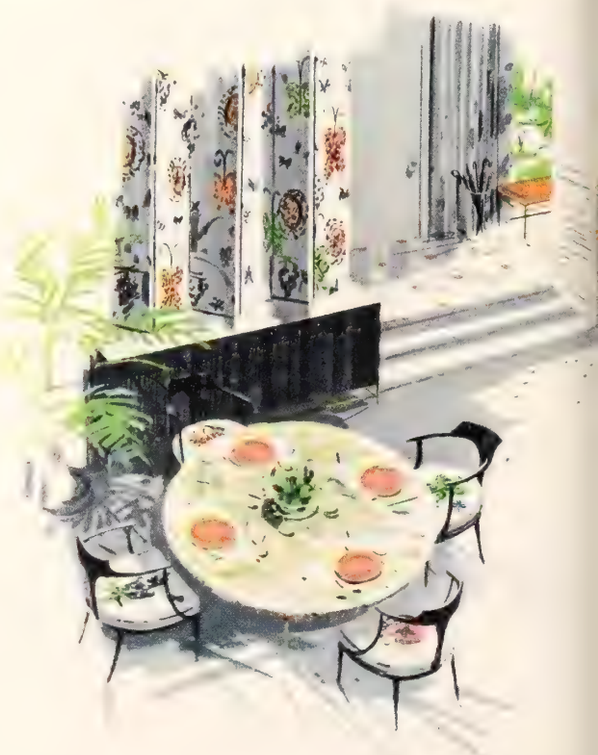
Proof that slip covers are compatible with any period is illustrated in this living room whose colors radiate from a handsome old Turkish rug. For the sofa, the slip cover is Saffron to harmonize with the background of the rug. On pull-up chairs, a multicolor block stripe combines the colors in the border of the rug. Ottomans, sofa pillows and accessories are in the least conspicuous colors of the rug. Curtains are varied widths of fabric in muted Cantaloupe, Lemon Peel and Flame. The materials, rich in color, are from a new group of fabrics mixing two or three natural fibers (Egyptian cotton, linen, silk, Rami). *"Odyssey Group" fabrics by Thaibok, furniture by Dunbar, available at Lord & Taylor, New York. Turkish rug by Coury, available through decorators.* *Shopping information, page 120.*





Flowers in romantic blues link dining and living areas





Butterflies-by-the-yard are spring tonic

A pink and white mosaic print enlivens a living-kitchen

JEREMIAH GOODMAN

For the dining room:
A SLIP-COVER WARDROBE

Opposite, top

In living-dining room printed slip covers key the color scheme. An allover floral design hand-printed on washable cotton, its dominant colors are picked up as accents against a white background. Dining chairs covered to match lounge chairs can be recruited for extra seats in the living area without throwing the decorating scheme out of balance. Since the design is non-directional, this print is a good choice for an open-plan room where furniture is arranged in groups and seen from every angle.

Opposite, lower right

In small dining area an open, airy feeling is created by using white cotton printed in butterflies and bunches of grapes. The design, crisply detailed, lends itself to several decorative treatments to give variety to a room scheme. Here, the panels of a screen are slip-covered in the print. Chair seats are appliquéd with cut-outs of the individual butterflies. To slip-cover chairs with upholstered backs, the material can be quilted effectively.

Opposite, lower left

In family room dining area a polished cotton print adds warmth to sleek tile and plastic surfaces and glass walls. It is a small-scaled diamond mosaic well suited to slip-covering small chairs as well as the big loose cushions of a modern settle. Printed in H&G's Carnation Pink and white, it is an Everglaze fabric, which means that it is resistant to wrinkles as well as dirt.



In living-kitchen, which is also used for dining, one wall is slip-covered in black and white ticking. This is an adroit way to introduce fabric for interest in a room where there is no upholstered piece that can be slip-covered, and scant window area to curtain. Hung in panels from the picture molding and decorated with ornaments and pictures, the ticking takes away from the laboratory look of a kitchen. *New York apartment of Miss Estee H...*



GUERRERO

Left

Variety for a white-walled living room is achieved by slip-covering furniture in three different materials: a white textured fabric on club chair and ottoman, two-tone blue and white tweed on wing chair, blue and green stripe on the sofa. Lemon Peel and Tangerine sofa pillows are warm accents. Designed for year-round use in a suburban house, the slip covers are made of heavyweight materials that tailor and wear like upholstery.
Photographed at Roslyn Hills Country Estates, N. Y.
Decorator: George Arthur Associates

Below

Seasonal change is ushered in with all-white slip covers in textured cotton. For winter the furniture in this living room is upholstered in bright blues and Bitter Green. Summer white covers, specially finished to shed dust and wrinkles, protect the upholstery and change the room's climate. Benches and sofa pillows are slip-covered, too, in pink and red chintz as bright as a flower border. Off-white curtains and tweedy beige rugs blend with both schemes.
Owners: Mr. and Mrs. Leroy S. Rosenbaum.
Decorator: Sheridan Kettering

For the living room: FRESH VARIATIONS ON SLIP COVERS



KERTESZ

Top

Harmony in a living room furnished in a mixture of styles is accomplished by using a single slip-cover material throughout. Club chairs and modern cane-backed sofas with loose cushions are covered alike in a washable linen stripe. Siamese silk in contrasting stripes and solid colors are used on accent pillows as punctuation for the scheme.

Right

Individuality for a small conversation group derives from slip covers made of allover quilted chintz. The covers are artfully cut to conceal the exposed wood frames of the high backs; they give the Provincial chairs a lighter look. One-piece fitted covers on studio couches in the same room are made of identical material to tie the scheme together.

Owners: Mr. and Mrs. Henry Fischbach
Designer-architect: Harold M. Schwartz





KERTESZ

Top left

Tone-on-tone daisy motif frames a bedspread of lustrous cotton broadcloth. The fine looped stitches are reminiscent of a type of hand-embroidery which originated in 16th-century France in the Loire Valley. Today, the needlework is done on tufting machines but the needles are guided by hand. The bedspread has a full, gathered skirt, is ready-made to fit single and double beds. Matching fabric by the yard makes a slip cover for the headboard to add a decorator finishing touch.

Bottom left

Embroidered strawberry border gives a romantic flourish to a bedroom. The coverlet and dust ruffle, trimmed in matching bands of embroidery, are ready-made but have the custom look. Canopy for the tester bed is created of the same fabric which is available by the yard with the border on only one side. The strawberries are embroidered on white or pastel cotton broadcloth which can be washed by hand or dry-cleaned. *"Provence Daisy" and "Strawberries of Avignon" are from Chateau Embroidery Group by Cabin Crafts.*



For the bedroom: SLIP COVERS WITH EMBROIDERY INTEREST

Opposite

Delicate stitched embroidery transforms familiar materials into an exquisite bedroom ensemble. The coverlet is made of Everglaze chintz encrusted with allover embroidery in H&G's Carnation and Siamese Pink. For the slip-covered headboard and other custom effects, the embroidered chintz can be had by the yard. The dust ruffle is a flare of pleats, permanently set in Carnation Pink cotton. Curtains are ready-made of sheer material enhanced by the same intricate embroidery. To point up the ensemble, the wall behind the bed is painted Siamese Pink, the other walls white. Club chair and desk chair are slip-covered in deep red. *Bloomcraft ready-made bedroom ensemble and fabrics by Charles Bloom, Inc. "Wunda Weve" carpeting by Belrug Mills.* *Shopping information page 120.*



New fashions in slip-cover fabrics

Mosaic look

Cottons printed in vivid colors "inlaid" to look like bits of tile have a three-dimensional quality. The designs range from simple arrangements of triangles and lozenges to intricate butterfly and stained-glass motifs. Rich in coloring and inspiration, they recall mosaics of the Far East, Spain, Pompeii, and the Promenade in Rio de Janeiro.



Flower look

Ieate nosegays bring any room. Some are ...lion; others are Traditional English redesigned in fresh ...lues. Trim shirting ...nd plain cottons in ...ize with the prints.

Embroidery look

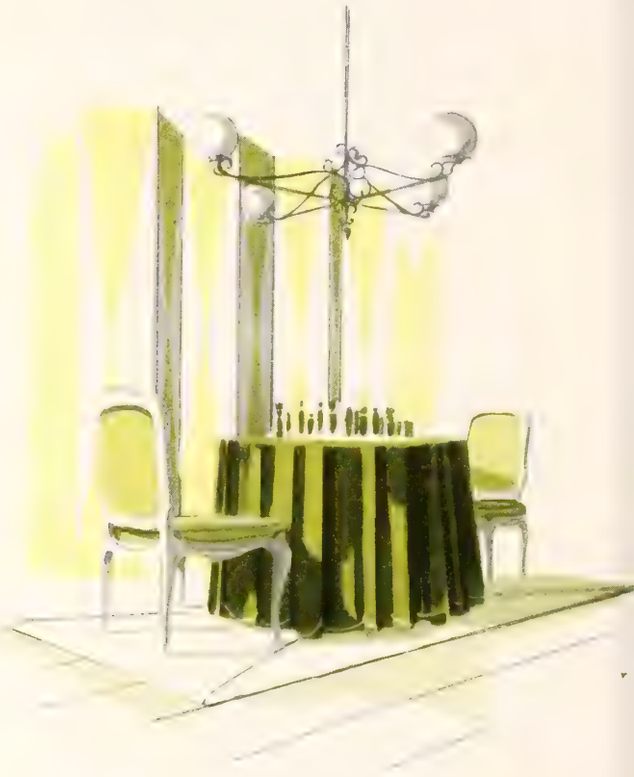
The filigree patterns of fancy needlework add new interest to room schemes. Quilting is being revived in allover jagged designs, outline stitching, and prints that counterfeit the look of quilting. Embroidery is imitated in border-printed chintz and in lacy gold metallic prints. The French soldier print is available plain or quilted, and there are striped and solid-color fabrics to act as foil for the design.



Sleight-of-hand



Slip-cover separates give new style to a day bed (a single box spring and mattress attached to a pair of headboards). Quilted chintz top, cut like a contour sheet, and straight, tailored skirt look like one when the bed is made up. Zippered covers for the bolsters are the finishing touch.



Floor-length cover of bright felt trimmed with white braid turns a round game table into an accent piece. For dining, the table changes character with a change of slip covers, for example cotton damask.



MARVIN CULBRETH

Bed canopy hung with slip cover of printed cotton brings traditional charm to a modern bedroom. Matching fabric makes a box-pleated bed skirt and curtains. Walls, too, are slip-covered with lengths of fabric using double-faced cloth tape and half round molding to conceal top and bottom edges.

with slip covers

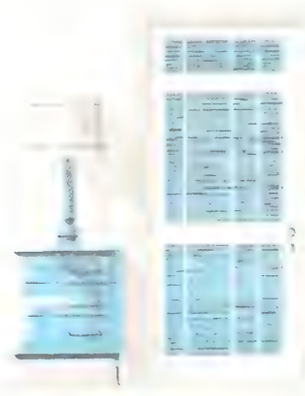
Crossing the boundary between utility and decoration, slip covers are the answer to many an old and familiar decorating problem. You can use them to modernize your house: to change the identity of an old-fashioned piece of furniture: to give walls, ceilings, doors, windows new beauty.



Reversible stripe in four shades of blue gives unity to a pair of sofas used face to face. You can switch the stripe so that the darkest shade begins at the same end of both sofas, to balance the window area.



Tent-like slip cover for a ceiling transforms a porch into a gay pavilion. If the ceiling is irregular or has exposed pipes, the stripe is good camouflage. It is lightweight, washable cotton with a permanent crinkle and requires no ironing.



Left
Slip-covered panels remodel an old-fashioned door and serve as color accent for a corridor. The stripe is used horizontally to give the effect of a lattice shade. The same fabric can be used as curtains inside the room. Attach the door panels (and the slip covers on the bedroom walls opposite) with double-faced cloth tape.



Left
Sliding panels slip-covered in an attractive print take the place of a wall between living and dining areas. The fabric is a large-scaled repeat of a flower arrangement drawn like découpage. On the reverse side the panels alternate two colors picked from the bouquet, in plain cotton.

Right
Slip-covered valance points up a window. A tier of sheer cafe curtains hangs inside the window reveal, and valance of bright felt slips over the cornice. It is a simple treatment for summer.



Shopping information on page 120
For how to make slip covers see page 152



RAWLINGS

IS THERE SOMETHING NEW IN AMERICAN PAINTING?

By James Johnson Sweeney

In the meeting here of Oriental and North European painting, an eminent museum director senses a trend

Perhaps "American painting" is the wrong term to use. "Painting in America" might be a much wiser one. This is no semantic hair-splitting. As yet we have no established tradition of art in this country that is recognizable and associable with us as a people.

It is clear that within the past fifteen years in the United States something in the nature of a pronounced upheaval has affected the outlook and production of our younger generation of painters. We are aware of it here and find the fact recognized not only by visitors from abroad but by artists and writers overseas who have had an opportunity to see a few examples of the total work.

Today the young painter in Paris is inquisitive about what the young painter in New York or on the Pacific Coast is doing. In the early 'thirties the younger European writers looked with interest toward this country, but never the



James Johnson Sweeney, head of the Solomon R. Guggenheim Museum in New York City, stands in his new clean-lined galleries.

younger Paris painters. That they do today is quite unprecedented, and provides some assurance that we are not completely deluded by a chauvinistic hope. Something has taken place here and is apparently still going on.

Whatever change of direction has begun to evince itself in painting in the United States was fostered during the war which ended in 1945. Of this there is no question. Previous to 1939 the single great event that might have broken down the spiritual frontiers between the artists of the United States and the rest of the painting world was the famous Armory Show of 1913.

The Armory exhibition opened the eyes of the American public, and of those artists who had not had the opportunity to travel abroad, to the explorations into unknown art areas that European artists had been undertaking over the previous fifty years. The schools of Munich, Dresden, Florence and Rome could no longer claim the prime attention of the young American artist as they had in the nineteenth century. Paris as the capital of both exploration and achievement in painting and sculpture had finally been revealed to him.

Still the Armory Show's principal value was a shock value—perhaps better—a jolt value. It upset hidebound attitudes. It opened up new vistas. It created fresh appetites. The show itself was relatively short lived, but its effects remained—the appetites it created, the vistas it opened up. There was, however, no immediate means in this country of fertilizing the seeds of fresh interest that had been planted. And a year later a world war blocked the communications with Europe which the Armory Show had promised to open up.

Eventually some American (*Continued on next page*)

painters found a partial solution in moving to Paris. In most cases this was not until after the war had ended and the art they discovered in 1913 had already developed a vocabulary quite alien to that of even the most advanced examples in the Armory Show. Those artists who remained at home, and who continued to cherish the stimulation which the shock of the Armory Show had provided, gradually found their inspiration thinning: their work began to take on an ingrown, dead-end character.

The outbreak of new hostilities in 1939, however, led to quite a different set of conditions. It gave the younger American painters at home, particularly those on the Eastern seaboard, a chance to know and watch several of the leaders of contemporary European painting. For, during the war, such painters as Mondrian, Léger, Chagall, Ozenfant, Lipchitz, Ernst, Tanguy, Masson (and shortly after the war Joan Miro) were settled in or near New York. Their studios were meeting places for young artists. Several of these visitors actually taught. All were hospitable and generous with ideas and suggestions. The atmosphere of New York during these years, thanks to these guests and other visitors such as André Breton, Marcel Duchamp, William Hayter, the architects Le Corbusier and Alvar Aalto, took on an intellectual and creative liveliness closer in character to that of Paris than to the normal tenor of Manhattan Island.

At first few results were evident. In spite of the younger men's interest and their admiration of the visitors' work, the rash of imitation which one might have expected did not materialize. Still the association was having its effects beneath the surface; and by the end of the war a group of younger artists had established themselves in New York with a distinctive character of expression—different at once from what was being done by artists of their own generation in Europe. Americans such as Pollock, Gottlieb, Rothko, Guston, Baziotes, Motherwell, Clifford Still, Tworkov and De Kooning, to name only a few, had worked their way into a field that became loosely known as Abstract Expressionism. The teaching influence of the Bavarian Hans Hofmann on this generation was important and led away from the restrictive conventions of representative painting. An emphasis on color and the rhythmic organization of "free gesture" brushwork became the dominant characteristics of these American painters' new work.

In New England and the Middle West two other Central European expressionists, Karl Zerbe and Max Beckmann, were exerting at the same time the strongest influences on the student artists of those regions.

Just after the war Rothko, Still, Tworkov and Motherwell and their colleagues, through teaching posts in different quarters of the country, spread their wartime exploratory outlook across the nation, even to the Pacific shores. One of the most responsive areas was around San Francisco Bay. There Clifford Still and others emulated Hofmann's teaching methods by encouraging a free search for personal pictorial expression.

In the Northwest, notably in the neighborhood of Seattle, the influence of Oriental art had shown itself before the war in the work of Graves and to a less obvious extent in that of Tobey. This was undoubtedly in part due to the rich collection of Oriental art in the Seattle Museum; but it was also probably because the inhabitants of the Pacific shores were acquainted with the Orient. In the work of a painter such as Carl Morris of Portland, the aesthetic influence of Chinese painting mixes with the forest-landscape atmosphere of Oregon's Pacific watershed. And ten years after the close of the war we find Oriental influences cropping out in all quarters of the country, from the subtle tonalities explored in the Northwest long before the war, to the influence of Oriental calligraphy superficially adapted to abstract compositions. And there was the admiring recognition of work by Oriental-born artists painting in this country—notably Kenzo Okada and his younger fellows, Tadashi Sato (*Continued on page 137*)

Opposite

To herald the spring a table setting in delicate flower colors

As the days grow longer and the breezes softer, why not enjoy a welcome change of season indoors as well as out? Your table might bloom with a flower-scattered cloth, leaf-green napkins and a still life centerpiece of fruit (here, a giant apothecary jar makes an unusual and effective container for small green grapes). Surfeited with heavy winter meals, family appetites can be stimulated by lighter foods served on cool milk glass: a fluffy soufflé, crisp salad, grapes and bite-size *petits fours* for dessert. *Milk glass and crystal by Westmoreland Glass Co. "Melrose" sterling by Gorham. Tablecloth and napkins by James G. Hardy & Co.*





What is Light?

It is a form of energy that makes us see, but the blind also live by it. Although none of us can do without it, we can get too much of it. This primer explains how light works, what it does to the mating of pheasants, why the sky is blue, why plants look green and why you see red.

By PETER T. WHITE

Today light is thought of as traveling energy. Nobody knows exactly what it is and, for that matter, nobody can tell you precisely how it travels. But we do know a lot about what it does: where it comes from for example, what happens when it reaches things and men, and why higher forms of life, from plant to human, cannot exist without it.

All light is given off by atoms when they are struck, so to speak, an atomic blow. As particles of one substance hit another, energy is given off in the form of light. The phenomenon can be violent, as in an atom blast, or gentle, as in the glow of fireflies and deep sea fish when they chemically combine oxygen with a protein in their so-called *photogenic* organs. They do it in the course of normal body functions, or to warn other animals, or to attract prey or a mate.

Men make light through heat by friction, as in a spark; through chemical heat, as in the burning of a candle; through electrical heat, as in the filaments of light bulbs; and by sending electricity through a gas or vapor—as in neon or fluorescent tubes, in which heat is incidental and light is a chemical glow.

The universe, it is believed, produces light continuously through the fusion of hydrogen atoms to form helium in the sun and the stars.

Now, what does light do?

It exerts pressure. This can be shown in the laboratory with tiny tops. They spin when light from a 100-watt bulb is focused on them. If sunlight were used, they'd be driven at such high speed that they might explode.

The life cycle of many animals appears intimately linked to light. Roughly, the more light, the more activity. Keep weasels in less light than they're used to, and they'll grow winter pelts in late summer. Keep light on hens fourteen hours a day and they'll outdo themselves laying. Keep light on hogs until 2 a.m. and they'll continue eating, and grow fat so fast they can be eaten weeks before normal time. Pheasants in cages lit all night mate sooner than normally and lay eggs in January instead of April.

Light is essential to plants for photosynthesis. This chemical process results in the formation of sugar out of carbon dioxide from the air, and out of water and minerals from the soil, in the presence of a pigment called chlorophyll. (Not everything about chlorophyll is known, but one thing you may be confident of is that it is not essential to toothpaste.) All life—plant, animal, and human—depends, directly or indirectly, upon photosynthesis for all food and most fuel. Light gives energy to plants which feed animals, and both plants and animals feed men. Coal has resulted from plants and oil from animals and other organic materials that were buried millions of years ago, and the energy released by them now came originally from sunlight.

Evident to us all is the importance of light for seeing, a process which is understood just so far and no further. The retina, the delicate inner lining of the eyeball, has millions of tiny nerve endings. When stimulated by light, these nerve endings perform a subtle action which turns the light energy into minute impulses, partly electrical. The optic nerve—a kind of stranded cable—passes these impulses on to the brain which generates the sensation of seeing. Nobody can say just how the brain does this, but the seeing apparatus is so sensitive that it can react to the light of a candle 19 miles away. (Some doctors are speculating about a device to make the blind see. *(Continued on page 139)*

THE DECORATIVE ROLE OF LIGHT AND COLOR

BY C. EUGENE STEPHENSON

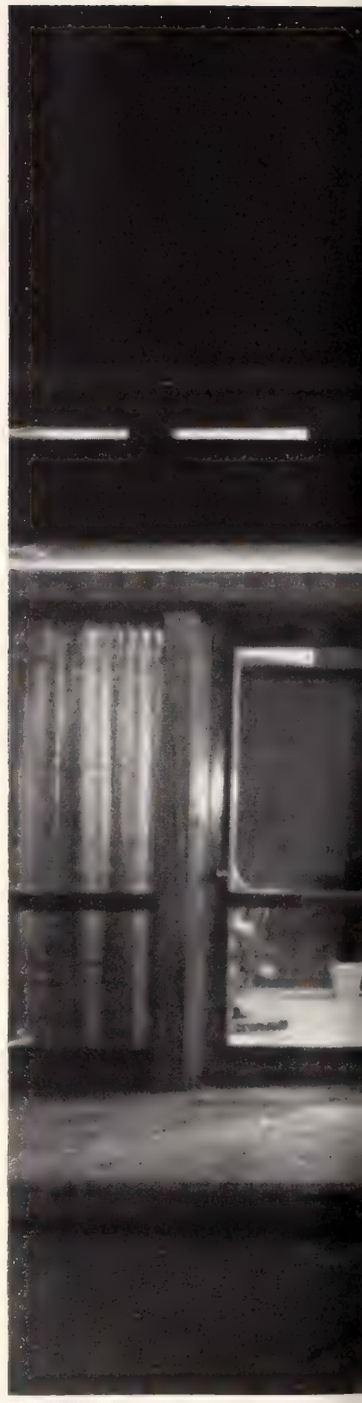
The effect of light on color, texture and form is as important in creating a room as in painting a picture

Lighting is an integral part of the decoration of a room. The amount of light and the atmosphere you want to create should be decided at the beginning, at the same time you choose the colors and plan the arrangement of furniture. Some houses that seem livable and beautiful in the daytime become dull, impractical shells after dark; other houses that are drab and uninteresting by day become vibrant when the lights go on. The successful room is the one in which lighting and color are in harmony. Used intelligently and with imagination, lighting can make even a small, uninteresting room come alive.

When choosing your color schemes and furnishings, it is important to consider the effect that lighting will have on the colors and textures. Under artificial light at night colors may change subtly. Textures may be altered and seem softer or harsher depending on the way they are lighted. Good lighting enhances the furnishings and can create the atmosphere that is pleasing to you. Each room presents its own problems, and each person responds to lighting in different ways. A room that is used primarily for leisure and entertaining usually calls for a gay, stimulating atmosphere; a subdued scheme is more suitable for a bedroom which is planned for rest and relaxation. Be consistent in your choice of color and light. White or pastel walls give a high reflection of light. Dark walls reflect a relatively small amount of light; consequently you will have to use more wattage. If the walls are dark, the ceiling and rug should be lighter for reflection value.

With the wide variety of artificial light now available, you can give a room almost any desired atmosphere and add a number of exciting area interests with pools of soft, warm color on floors and furniture groupings. Lighting will accentuate texture in pile fabrics and carpets, highlight the glint of metal threads in materials, bring out the depth and contrast of rich woods. As you plan your room scheme, plan to take advantage of the various kinds of lighting: portable table lamps and floor lamps; ceiling mounted or recessed lights, floods and spotlights; fluorescent cornices and valances and brackets; adjustable fixtures, including pull-up lights on walls and ceilings; accent lights; and luminous ceilings and walls.

(*Continued on page 142*)



TOM LEONARD



Barbecue terrace is fully lit at night yet the window wall, thanks to lights recessed in the roof, never becomes a black mirror.

THE BENEFITS OF BUILT-IN LIGHTING

Lighting fixtures, planned as parts of the architectural whole and built into the framework of a house, give more even light and a new visual dimension

Although electric light has been with us some 55 years, only recently have we stopped treating it as a candle flame or gas lamp. Attractive at times, the dim and fixed light of candles and gas lamps has a limited area of effectiveness. But new electric fixtures built into the framework of a house actually distribute a more balanced light than daylight. Light tubes in series create luminous ceilings, ring rooms with cornices of light and flood entire walls with illumination. Lighting planned as in this house eliminates window reflections that often screen a moonlit garden. Such good general illumination not only aids the eye and lifts the spirit but gives a new visual dimension to interior decoration (with new dimmers you can control the intensity of light to suit the mood of the evening). A home also needs individual fixtures for specific purposes like reading, shaving, cooking and dining. Portable lamps add still another attractive and useful effect.

Stanley Benjamin house in Cleveland, shown here, was designed by W. D. Riddle, architect for General Electric Lamp Division

A good plan balances general with direct lighting



Table in kitchen gets direct lighting from an adjustable three-light ceiling fixture (it has 75-watt bulbs). Recessed fixture, flush with ceiling, brightens window wall, adds general light as do the cornice lights.



Cooking center is lighted by two 30-watt fluorescent tubes above it. The tubes are recessed in the cabinet over the counter so they don't shine in your eyes at the table. Such direct light for work surfaces is vital.



Book shelf conceals two 40-watt fluorescent tubes over bed. Ceiling cornice has four 40-watt tubes for general illumination. Such well balanced, well distributed light prevents glare and eye strain. Bed switches control all lights in house. One turns on coffee in kitchen.



Today's better, brighter light needs a plan. Squares shown above are recessed ceiling lights; dots fixtures; long lines tubes. **Below:** in kitchen series of tubes in cornices give working light.







Above sofas, cornice lighting (six 40-watt fluorescent tubes) casts a glow over walls and upward over ceiling, and both surfaces diffuse the light evenly. Lamps give direct light. **Below,** opposite wall of living room balances this light with fixtures over fireplace to highlight texture of stone. Ceiling spots over the windows bring out color in the curtains.

Overhead lighting (two 40-watt tubes) gives direct downlight to pantry-bar at one end of dining area. Accordion doors conceal bar and refrigerator when not in use.

More photographs on page 144

TOM LEONARD





KERTESZ

STAGE LIGHTING SETS STARS' OFF-STAGE SCENE

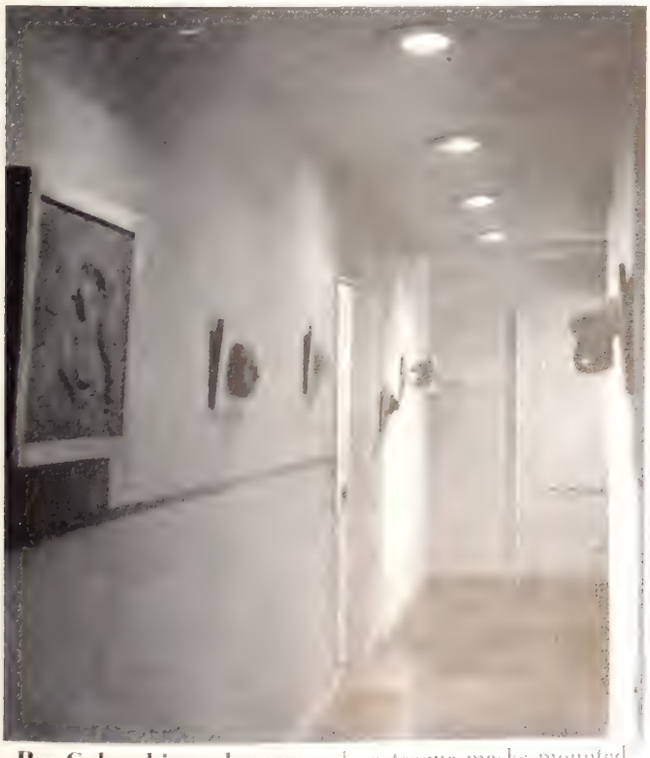
The professional experience of actor Hume Cronyn and his actress wife, Jessica Tandy (co-stars of *The Fourposter*), influenced the decoration of their New York apartment. They approached the task with the theatre's appreciation of the dramatic effects of lighting. Mr. Cronyn consulted an expert on theatrical lighting and their plan resulted in a system with much of the flexibility usually found only behind the footlights. Its built-in fixtures illuminate the Cronyns' superb art collection; its combination switches and dimmer controls allow the couple to create the atmosphere that suits their mood, or to spotlight the best features of their apartment and possessions.



Ceiling downlights halo a great Picasso over the mantel, shed a reflecting glow on a music corner and a tea table.



Hume Cronyn directs play of light from ceiling by flipping the switch plate, then adjusting the glow with dimmer.



Pre-Columbian plaques and grotesque masks mounted on boards are dramatized by ceiling lights of hallway.

HOW TO BUY A LAMP

A major concern in furnishing your house is to find the right lamp for the right background. To simplify your selection, do a little homework in advance. A lamp has two purposes—the functional one of giving light and the decorative one. Consider thoughtfully what areas in your home need good light; then weigh the lamp's functional value with the decoration it can contribute to your room scheme. In the kitchen, bathrooms, stairway landings, entrance halls leading to utility rooms good illumination will take precedence over decoration. Indirect or built-in lighting is best for these areas. Decoration is of equal importance in the bedrooms, dining room, living room, family room, study, bar or game room.

Think of lamps in relation to the areas of activity for which you need lighting. End tables next to armchairs or sofas in conversation groups, bedside tables, chests of drawers and desks need lamps. You may prefer a standing lamp next to a club chair, a piano, or game table.

Next, consider the type of illumination you require of your lamp. This may be a direct focal light; a general glow; or a special lighting effect to dramatize a picture collection or other point of interest in a room. A uniform light will often make your room seem larger. Too great a concentration of light by a chair or sofa may, on the other hand, narrow and break up furniture you have grouped for conversation. Many people are tempted to invest in too large a lamp in the belief that its size will solve both these lighting needs by shedding a large amount of light. Actually size has little to do with the quantity or quality of lamplight. A small lamp with a bulb of high intensity casts as satisfactory a light as a large one. It may be better to use several lamps of 60-75 watts for good general illumination than to depend on a 100-watt intensity in one table lamp. Every lamp buyer should investigate the diversity of lamp bulbs. Only about one tenth of the types available are commonly purchased. Similarly, in addition to the conventional three-way switch control, you might look into lamp fixtures that have the newer touch control, in which pressure is needed to light the lamp. (*Continued on page 145*)

The Scandinavian way

Admired for centuries as a practical race, Scandinavians today are expressing an uncommon gift for creating utilitarian objects of beauty and grace.

The creations of the artists and craftsmen of Scandinavia and Finland today rival Norway's fjords and the stately beauty of Stockholm and Copenhagen as lures for the traveler. To the devout student of home decoration who wishes to maintain a reputation of knowledgeability the *ateliers* of Oslo, Copenhagen, Stockholm and Helsinki have become meccas requiring a pilgrimage. The interest of laymen has been whetted by the fine Scandinavian silver, glass, furniture and textiles shown in shops in New York and other cities and in the touring exhibit "Design in Scandinavia." The excellence of these northern handcrafts has been known for decades to the discerning, but in the last few years Scandinavian design has undergone a flowering that has carried its fame wherever the arts of living create conversation.

Since the war new talents, of course, have joined the old guard of Scandinavian craftsmen and increased their creativeness, but the compelling attraction of their output remains what it has been: The Scandinavians bring exceptional artistry to the design of everyday utilitarian things, whether they be silver candlesticks, chairs of simple line or wooden spoons and straw baskets.

Last September, Denmark, Finland, Norway and Sweden joined in a "Scandinavian Design Cavalcade" to display the newest and best domestic arts and crafts in each country. In Copenhagen, Helsinki, Oslo and Stockholm there were museum exhibits of ceramics, glass, textiles, needlework, weaving, silver and furniture as well as informal displays in studios, stores and workshops. The illustrations you see here were photographed by House & Garden at the exhibits. The Cavalcade will be held again this fall (see dates on Page 151) and the schedule is planned to let a traveler visit them all in the usual course of a trip to Scandinavia. The Societies of Arts and Crafts and Industrial Design in the four countries (designers, manufacturers, merchants and consumers who establish and enforce the high standards of design and quality of Scandinavian arts and crafts) sponsor the Cavalcade. *Continued on the next page*

ALL PHOTOS BY HANS HAMMARSKIÖLD



Embroidered Swedish tea cozy, wood birds.



2. Glass cases display Swedish arts and crafts.





3. Finnish rug is called "Park at Night".

1. Swedish textiles offer rich variety in design, color.



5. Coppery blue, bark and lichen tones in fine Finnish pottery.



6. Free form Norwegian spoons in enameled silver.



8. Souvenirs of Swedish handicrafts exhib



9. Ceramic plaque and tray by Finnish arti

7. Two Danish silver candelabra form a spray of light.





10. Goblet, glass roses from Norway.

11. Unusual free-design Swedish glassware pieces and souvenirs.



The silver craftsmen's sense of form and proportion transforms the tools of living into art objects. Ceramic artists, on the other hand, use vivid colors and caricature for whimsical effects.



12. Swedish shaker, salt cellars.



13. Danish pitcher, double dish, of sterling.



14. Sterling tray for bread or cake is designed and made in Norway.

We started the Design tour in Norway last September after a comfortable 17-hour flight from New York on a Scandinavian Airlines System "Royal Viking". Flying east we met the sun coming up; it cut the night in half and made the trip seem brief. Landing at Oslo, we made our first stop at the "Kunstnernes Hus" (Artist's House) for an official display of applied arts in glass, enameled silver, ceramics, needlework and wonderful wood pieces—bowls, platters, salad sets. New furniture was arranged in room settings in strange but interesting color schemes: somber greens, dark reds, purples recalling Aline Bernstein's rich settings for Ibsen plays. Domestic arts were shown at "Husfliden," the showroom of Norwegian Home Arts and Crafts. There were all kinds of straw baskets, beautifully whittled wood spoons and ladles for the kitchen, scarves woven on two sides, sweaters and brightly colored Norwegian gloves.

Connecting these two exhibits, and extending between Oslo's Royal Palace and Cathedral, is the Karl Johansgate, the hub of the town. There, or nearby, are many fine shops you will not want to miss—the silver shops of David-Andersen and Tostrup, the Glasmagasin for Hadelands clear crystal or deeply colored glass. Bordered on one side by a park where in the shade of trees you will find flower-decked cafes, this wide avenue reflects the energetic Norwegian's love of outdoors. Strollers crowd the cafes. There are flowers everywhere—in boxes, in windows, in beds: Norway, snowbound in winter, rejoices in the colors of summer. Oslo's City Hall is the town's most imposing new building. Built near the shore, its two great towers dominate the Oslofjord. It contains painting and sculpture by most of the country's outstanding artists; the sculpture of the courtyard and fountains is notable. But it is the surrounding wooded area and the fjord that appeal most to the Norseman. In good weather everyone walks

(Continued)



15. Finnish tea caddy and cigarette box.



16. Danish candlestick and bud vase.



17. Finnish silver, cellars, sauce boat.



18. Possible vases are a Finnish artist's creation.

In the hands of artists in all four Scandinavian countries, glass and clay are shaped into fanciful forms and put to ingenious uses, thus gratifying the contemporary demand for things that have beauty and serve well.

Sundays to the ski jump at Holmenkollen, to Vigeland Park or to visit small countryside villas with their mustard colored walls and tomato red trim. (The newest, most interesting house, however, is architect Arne Korsmo's. It has two stories of solid glass in a country with 20-below-zero temperatures.) The ancient seafaring tradition is strong; Norwegians delight in boating on the fjord and showing visitors the Kon Tiki or the Viking ships on Bygdoy.

In Copenhagen the annual exhibition of the Danish Society of Arts and Crafts and Industrial Design at Charlottenborg was the Cavalcade's attraction. It was formally opened by the Minister of Trade, who is a Garbo-like beauty, Lis Groes. Both handmade and machine made objects for the home are displayed in the comprehensive show. Textiles, ceramics, glass, carved wood and products designed for industry, such as metalwork and lighting fixtures, were introduced together with a Hans Hansen silver exhibit covering 25 years of his work. There was some furniture (see the convertible chaise longue by Hans Wegner on Page 95) but the Copenhagen cabinetmakers' exhibition, so important in Denmark where furniture design is a fine art, came later in the month as part of the Cavalcade. (Chairs from it may also be seen on Page 94.)

Leaving the exhibit and walking to the circular plaza, Kongens Nytarv, you get the feel of this city. Around are tall, gray-blue old buildings, tile roofed and narrow windowed. Not far away you see the high masts of ships; water almost surrounds Copenhagen and canals cut through it. The skyline is punctuated with green, copper sheathed Baroque towers. (One has a fantastic outside stair winding to the top of a steeple.) In the distance

(*Continued on page 94*)



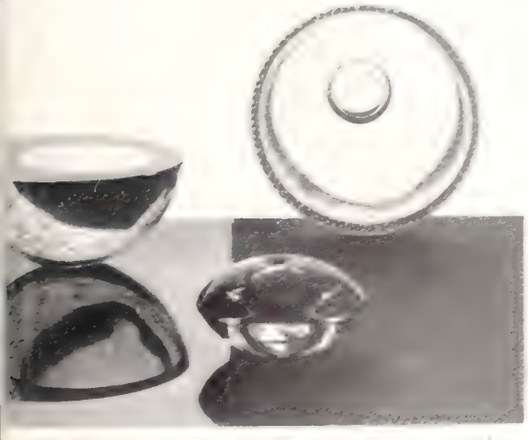
19. Swedish shaker has jigger-top.



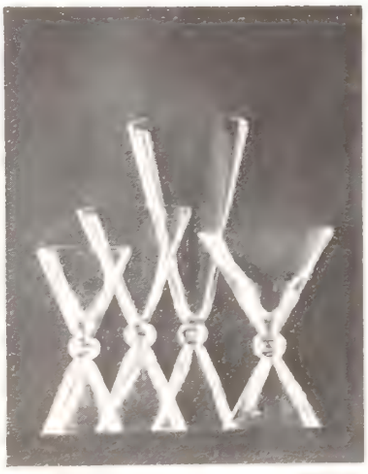
20. Boat-shaped bowl, vase of crystal clear glass are Finnish.



21. Delicate stoneware from Sweden.



22. Finnish bowls, single-flower vase are glass.



23. Finnish wine, water glasses.



24. Heavy glass vases of flower-like shape from Finland.



27. Norwegian fabrics, silver, glassware.



25. Wrought-accent finish coffee set, Swedish design.



28. Wooden salad bowls are from Denmark.



26. Blue and white Danish ceramics.



29. Glazed pottery by Finnish artist.

Newest Scandinavian furniture, both handmade and mass produced, continues to justify its reputation throughout the world. It proves that good design and simple usefulness can go together.



30. Buffet setting of Danish ceramics, silver, linen on teak, plastic-top table.



31. Teak Danish chair, rattan seat.



32. Painted Swedish chair has spindleback.



33. Handmade tables from Denmark.



34. Oak Danish chair with rattan back, seat.



35. Swedish desk has mahogany top, painted legs.

are the sweeping lawns and massive trees of Rosenborg Castle, where visitors may see fabulous crown jewels and regalia. Right at hand is the hotel d'Angleterre's terrace where, from a sidewalk table as you enjoy a drink, you see pass an exuberant procession of towheaded, pink-cheeked tots and, presently, waves of bicycle-borne Danes suddenly released by a traffic light.

To see and buy the best that Denmark offers for the home, go to Den Permanente, the permanent exhibit of members of the Danish Arts and Crafts Association. Everything shown must first be approved by a selection committee. Quality is their only criterion. You will covet the beautiful teak and oak furniture made by hand with honest construction and a sure feeling for the tone and texture of natural wood. Collected here under one roof is a variety of modern chairs, tables, sofas and desks by the famous designers including Finn Juhl, Hans Wegner, Einar Larsen and Bender Larsen. This furniture is completely new in form, but the design and finish are liked with equal fervor by modernists and traditionalists. Most of the creators of these pieces are men of great versatility. Besides designing furniture, Finn Juhl and Hans Wegner practice architecture; others design silver, textiles and woodcarving. All the great names in silver, porcelain, ceramics, textiles are represented together with the work of many unknowns. The display (*Continued on page 148*)

For more pictures and details of Scandinavian art, please turn to pages 146 and 147.



36. Denmark's beautifully hand-crafted furniture is spotted by the elegant silhouette of this teak frame chair with upholstered back and seat.

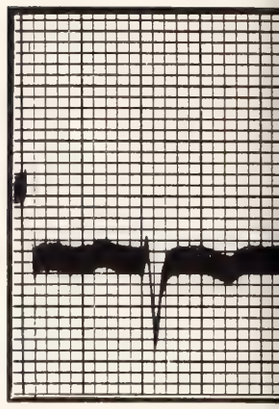


37. Dani h teak desk has [illegible]



38. Danish smoked oak piece can be stool, lounge, bench or chair.

The weekend athlete and HEART DISEASE



By ARTHUR S. CAIN, M. D.

A specialist in cardiovascular research and surgery, Dr. Cain teaches at the Columbia University College of Physicians and Surgeons. In addition, he writes a nationally syndicated health column.

On the first mild Saturday morning of springtime, most winter-weary businessmen are smitten by a curious non-medical infection. Suddenly, after drab months of physical indolence, they become dedicated to "getting back in condition." The amateur gardener takes spade in hand and the weekend golfer races for his country club. Neither is likely to suffer any harm from his sudden, impulsive burst of energy. For, as any physician knows, a single day of strenuous gardening or golfing cannot *alone* cause a heart attack, any more than can a single night of overeating, drinking and smoking. But it is a fact that the sudden changes of season impose a special burden on the human body. The danger of heart attack, according to medical records, increases sharply when radical shifts in the weather occur.

A man has a heart attack because, for a long, long time he has been building up to one. Some men lay the groundwork faster than others, and once vulnerable, unwittingly push themselves into a hospital. Some, like the President of the United States, find it difficult to protect themselves. But most men could take advantage of what is known about heart attack and do much to guard against a serious and possibly fatal heart attack.

Victims bear heavy loads

I speak exclusively of men because men are usually the victims—six times in seven. Women have a relative immunity to heart attack until they are fifty or more. Although men and women are about equally affected after fifty, the disease must be considered primarily a male problem, most serious between the ages of forty and sixty.

Not only do heart attacks predominate in men, but in certain kinds of men. Some men are not very likely to have heart attacks. Farmers, woodsmen, outdoor laborers and those whose work requires regular muscular effort are seldom victims of heart attacks. Business and professional men, who work most of the week in an office, carry a heavy load of responsibility, make decisions and worry about them and depend in general on their wits and ability to cope with people, are the outstanding victims of heart attacks.

They, too, are the weekend athletes. They cram what exercise they get into two days each week. They golf, work in the garden and take pride in their houses and their gardens. They go duck-hunting in the winter and fish in the summer. They go to extremes in whatever they do, in business or pleasure, and they have most of the heart attacks.

Why?

Because they have atherosclerosis.

Atherosclerosis is an unfamiliar word. But it describes a very common disease. There is hardly a man of thirty who hasn't a touch of it, or a man past forty who should not take heed of it. To understand heart attacks, you must understand atherosclerosis.

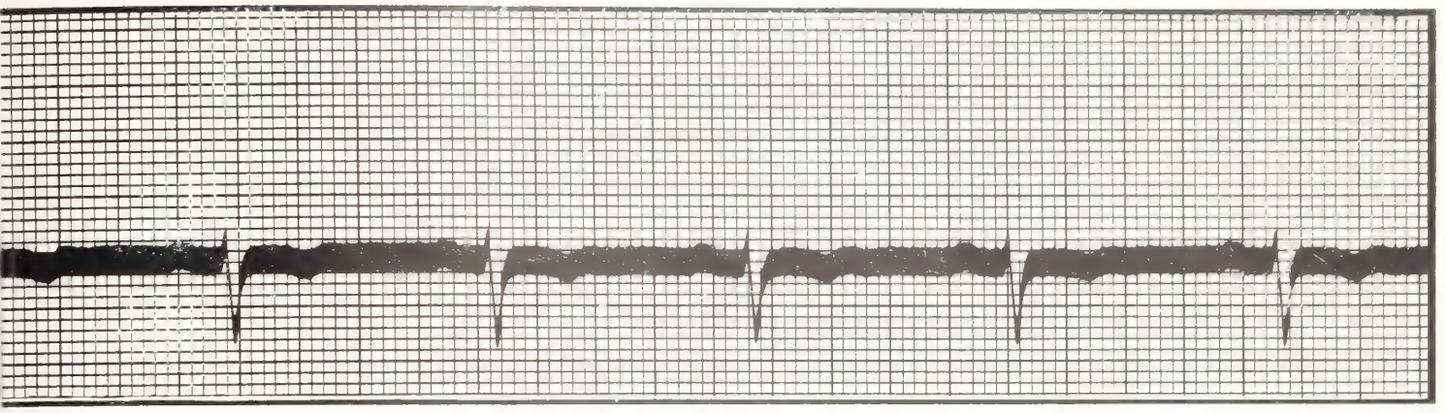
How atherosclerosis grows

Atherosclerosis is a bit like scale in a kettle or callouses on the hands. It accumulates in lumpy patches on the inner lining of arteries. There is no symptom to betray it or test to reveal it. Over the years it collects, thickening the walls of delicate arteries, reducing their size, bulging into their channels and impeding the flow of blood to the vital organs they supply. By their size and location these useless deposits of fatty chemical limit the amount of blood passing through an artery. In the heart, where two small arteries are the sole source of nourishment, such interference can be damaging. In time of stress, a laboring heart can suffocate for want of blood—and that is just what happens in a heart attack. The severity of the attack depends on the amount of heart muscle shut off from its blood supply or, more exactly, how much atherosclerosis blocks the path in the branches of the two small arteries.

What can a man do to protect himself from atherosclerosis and its consequences? Is the disease inevitable? Must a man give up his golf, stop mowing the lawn and let the garden go to weeds? Should he fear to climb a ladder, pitch a tent or crawl to a duck blind? And what about good food, good drink and tobacco; are they taboo?

There is much that can be done to control atherosclerosis. But no medicine can help. Although the disease is inevitable insofar as our present knowledge is concerned, it is the amount of the disease that is important. The amount can be influenced by an intensely personal therapy called self-discipline. Success depends on a willingness to form new habits of work and play, in the office as well as at home and on weekdays as well as on weekends.

Atherosclerosis and heart attacks have a predilection for fat people. The slender have the least amount of atherosclerosis and the fewest attacks. The lumps and thickenings of atherosclerosis are made of a fatty substance, cholesterol, and



it is a scientific fact that a diet low in fat as well as in calories slows the formation of these troublesome deposits. Reduction in weight not only retards progress of the disease but reduces the load on a heart already infiltrated by it. Energy once used to pump blood through pounds of fat can be used to meet safely the needs of walking, gardening, and golf.

Reducing is not easy for a fat man, and it requires help from a wise and patient wife. Because most fat people overeat to relieve nervous tension, the wife who spots the sources of tension and finds a way to remove them has her husband's reducing battle half won. Meals require planning for calorie content, but lean steaks and hamburger, tossed salads and green vegetables are good to eat as well as essential in any reducing menu.

Alcohol, tobacco and the heart

Two minor pleasures often puzzle a man on a diet or a man curious about heart disease: alcohol and tobacco. Neither of these drugs encourages atherosclerosis, nor do they have much influence on weight. Alcohol does stimulate the heart and increases its work rate. It also relaxes a person. In moderation it is seldom harmful. In general the same may be said of tobacco but with certain exceptions. Some people are especially sensitive to tobacco and should avoid it.

There are two common diseases that promote the development of atherosclerosis: high blood pressure and diabetes. Both require the attention of a physician, and the presence of each can be entirely unknown to the victim. Here again, fat is a contributing factor. Weight reduction alone often lowers blood pressure and may help diabetes. Early correction of either of these diseases can prevent a heart attack.

Exercise and exertion play important roles in heart attacks but neither ever hurt a normal heart. Exercise is necessary to keep a heart in good condition, for the heart is just a mass of muscle and its strength and endurance depend upon the way it is trained. A man whose heart supports a certain amount of exercise every day profits from the work. Regular work leads the heart to better its own blood supply by enlarging its arteries, developing new branches, and even improving connections between the [illegible]

But a man can't go for years with little or no exercise and expect his heart to respond safely to strenuous effort. Spurts of exertion demand too much from a rusty heart. The weekend athlete must see that his heart maintains [illegible] level of work during the week, so that his weekend efforts are not dangerous. If he has been guilty of sedentary weekday living, he must reach the proper exercise level gradually and preferably with the advice of a physician.

Closely related to muscular effort is emotional effort. The heart responds to emotions as it does to exercise. Anger, fear, anxiety and excitement make it dig in for work just as a stint behind the lawn mower or running up a flight of stairs does. The pulse speeds up, blood pressure rises, and the heart gulps in and pumps out more blood with each beat. Emotional crises, like exercise, must be controlled and held to an even level. They must not run to extremes. The combination of violent emotion and violent exercise has precipitated many a heart attack. The weekend athlete, angered by a stalled car with a dead battery, must not add to his heart's work by pushing the car. The combined load may be too much.

The same control of emotions applies to meal times. Digestion calls for work from the heart. A man must relax before eating even if it means postponing the meal. The heart should not handle both tension and digestion at once.

A gradual change of heart

The earlier a man brings all the factors in atherosclerosis under control, the less has he to fear from his heart; but it is never too late to begin. After years of neglect and irregular demands on his heart, a man can start, gradually and intelligently, to improve its condition. His objective is to avoid sudden and unusual loads. He must bring his daily activity up to the healthiest maximum for his particular heart, and reduce the violence of the unusual demands.

The same advice applies to a man who has had a heart attack. He must find the amount of activity best for his heart. Even after a heart attack most hearts benefit from a certain amount of exercise. The kind and amount must be carefully determined in each case. Much depends on the load of emotion the victim carries. The more anxious and worried the patient, the less physical effort is he permitted. Most victims of heart attacks do not die. They return to work. How much work they do depends on how carefully they train themselves to handle work. Their problem is no different from that of the weekend athlete who has not had a heart attack. Both must learn to keep the strains level, to avoid the violent peaks of effort and emotion, and to correct the habits and diseases that encourage the development of atherosclerosis.



KERTÉSZ

What it takes to grow a respectable lawn

Everybody would like a perfect lawn: most of us will settle for a good one. Here is how you start it.

A lawn is no better than its grass. The best grasses are cool weather plants that thrive in spring and fall, and drowse through summer. While fall offers the best growing conditions for new grass, spring is the time when many gardeners are inspired to start a new lawn, and the earlier in the growing season you sow your grass seed, the better. The first step is to take care of all basic grading before planting. Most rough site grading, contouring and leveling require professional skill. Otherwise good grading is hard to achieve, with or without machines. In any case, avoid using heavy types of machinery that may cause too much soil compaction. After grading, the seed bed is either hand-spaded, or tilled with a tilling machine to a depth of six inches and liberally laced with organic matter like one of the moss or cultivated peats or animal manures. A clay soil, or a subsoil that is well mixed with plenty of humus-forming material, will support excellent grass. The surface mixture of the lawn bed is next spread, raked, and re-raked until smooth and free of sticks, sod chunks and stones. You need not bother to pulverize the soil. Lumps are actually good for grass since they improve aeration, and are broken up by the grass itself. Just prior to sowing, fertilizers and ground limestone, where a soil test shows it is needed, are raked into the soil surface. Fertilizer may take the form of a standard balanced plant food (formula 6-8-6 of nitrogen, phosphoric acid, and potassium) or one of the new, delayed-action lawn fertilizers. Select either a balanced brand or a high nitrogen type with supplements of superphosphate and potassium. Their function is to release nitrogen slowly, throughout the growing season, and without burning the grass. All are available from garden supply dealers. Seed sowing is best done with a mechanical spreader, from which fertilizer may also be spread. Light raking, followed by light rolling to press the seed into the soil, complete the job. Watering will seldom be necessary on early spring grass. *(Cont'd on page 167)*

Indianapolis garden of Mr. [illegible]

Five lawn problems and how to solve them



1. If grass won't grow under trees: trim branches high to reduce shade; give extra food and water spring and fall so tree roots will not starve grass. Or re-seed each spring with annual grasses tolerant of shade. Or plant English ivy, pachysandra or myrtle ground covers. Under Norway maples and most needle evergreens, better lay a terrace.



2. If slopes are too steep for grass: loosen and enrich soil on bank and stake in place, across slope, 6″ boards laid on edge 12″-18″ apart. Plant groundcovers between. Plants will soon cover boards, hold slope alone. Where regrading is feasible, break the slope into terraced areas with retaining walls.



3. If there are wet spots after rain: either the surface grade or the subsoil may be poorly drained. Where large areas are affected, either re-grade and re-seed or install lines of drain tile, with asphalt paper over open joints, 2′ below surface to carry water from area. Tile line should drop 5′ in every 100′.



4. If lawn has humps or hollows: lift and stack the sod in 12″ squares 1½″ thick; pile good soil at one side; shave off subsoil at high spots and raise level of low spots. Roll in both directions, then replace good soil, followed by sod. If the job is carefully done, the turf will settle to form an even surface.



5. If large rocks protrude in lawn: probe to determine size; dig hole slightly larger and 18″ deeper than rock immediately beside it; lever rock in with crowbar and bury. Where burial of boulders is not feasible, or where ledge rock shelves out under grass, either blast rock or plant an ornamental tree beside it, with rock plants and ground covers.

KALISCHER





TWO FOR THE SHOW:

Azaleas and Rhododendrons

April's daffodils, May's tulips, even the roses that come in June are not more highly prized among gardeners than azaleas and rhododendrons. Flowering through the three most spectacular months of spring, bearing their drifts and clusters of color, some on bare branches, some on stems showing the first green of leaves, still others on sturdy shrubs that keep their foliage the year round, they are surpassed by few plants in either usefulness or beauty. From the smallest of the family, suitable for nooks in the rock garden, to the tallest boundary evergreens reaching fifteen feet or more, there is a rhododendron to provide flowers in any color except true blue. Among the azaleas, you can choose anything from a foot-high puff of solid color to airy blossoms reaching up ten feet to brighten the springtime woods. There is an azalea or rhododendron (botanically they are all classed as rhododendrons) of every size and shape, with or without leaves, bearing flowers singly, in groups, in clusters, in solid sheets. They grow in all but the most wintry climates or the most sultry. But you must accept at the outset the fact that not all kinds will prosper in all climates: that many of them, especially in the evergreen rhododendron group, are of limited hardiness in north central and plains areas. Up both coasts, to Vancouver in the west and to Boston or beyond in the east, there are wide choices for most gardens. Across the broad temperate belts running west and south from Long Island, New York, and along the entire west coast, the selection is even greater. Wherever the rainfall averages 30″ or better per year, where the winter temperature spends most of the time above 15° F., azaleas and rhododendrons are a good gamble. They offer great opportunities to new homeowners who want to create a rich and colorful foundation planting. (*Continued on next page*)

Five ready for planting, from left: hardy Ghent azalea, that blooms as leaves unfold, 30″ size. Catawba hybrid rhododendron, evergreen, dependable, 30″. Hinodegiri azalea, evergreen, moderately hardy, 12″. Carolina rhododendron, first native species to bloom, 18″-24″. The Torch azalea, *A. kaempferi*, hardy and near-evergreen in mild climates, 30″. All roots are balled and burlapped. With the tools you need for planting are big baskets of oak leaves and pine needles for year-round mulching and coarse peat moss for the planting holes.

Photographed at Hicks Nurseries, Westbury, L. I., N. Y.



Royal azalea, pink and fragrant



Pinkshell azalea, soft rose-pink



Dexter (*R. Fortunei*) hybrids, in many colors, hardy to Boston in shade

They insure color and fine foliage texture in permanent garden backgrounds. They make handsome and friendly screen plantings for backyard privacy. They open a whole new set of possibilities for landscaping the north sides of houses and difficult places under big trees and at the woodland edges.

Before you spend much money, however (and you can spend from $3.50 to $12.50 or more apiece for plants like those shown on the two preceding pages), take time to observe the kinds that do well in your region. Follow the recommendations of the nurserymen. If you are a beginner, start with the most reliable species and varieties and branch out from there. The basic cultural requirements of azaleas and rhododendrons are important but not usually difficult. They will be summarized at the end of this article. Some of the types, species, and varieties that should grow best for you are listed and briefly described in the following paragraphs—azaleas first, then rhododendrons, early flowerings to late.

KOREAN AZALEA (*A. mucronulata*), from northeast Asia and Japan. Deciduous; in northeast rosy-purple flowers in April precede leaves; flowers appear earlier on west coast; reaches height of 6′; fall foliage yellow to bronzy crimson; easily grown and very hardy, but liable to bud damage where frosts come late in spring. In such a climate plant in a northern exposure to delay bud development.

ROYAL AZALEA (*A. schlippenbachi*), from northern Asia and Japan. One of the best and one of the hardiest; fragrant pink flowers in early May as leaves open; reaches 8′-10′; colorful fall foliage. Good as a single accent plant or in groups.

A. POUKHANENSIS, variety of the Yodogowa azalea (*A. yedoensis*) from Asia. Usually low and compact, but reaching 6′ in shade. Bears in May, even when young, purple flowers with red markings. Good for large rock gardens, in mass plantings among other deciduous types and evergreens.

PINKSHELL AZALEA (*A. vaseyi*), from North Carolina. With light pink flowers in mid-May, reaches 6′-8′. Deciduous; hardy to −20° F.; does well in moist woods, beside pools. Pinkshell has colorful fall foliage. (*Continued on page 170*)

Winchester, Massachusetts, garden of Dr. P. A. Sorokin



Korean azalea — very early



Rhododendron minus, a pink flowered species



R. Amphion, rose-red hybrid, white center

Massed azaleas include natives as well as *kaempferi*, *Hinodegiri*, *amoena*, Gable hybrids, with Carolina rhododendron, at lower right.



R. Jean Marie Montague



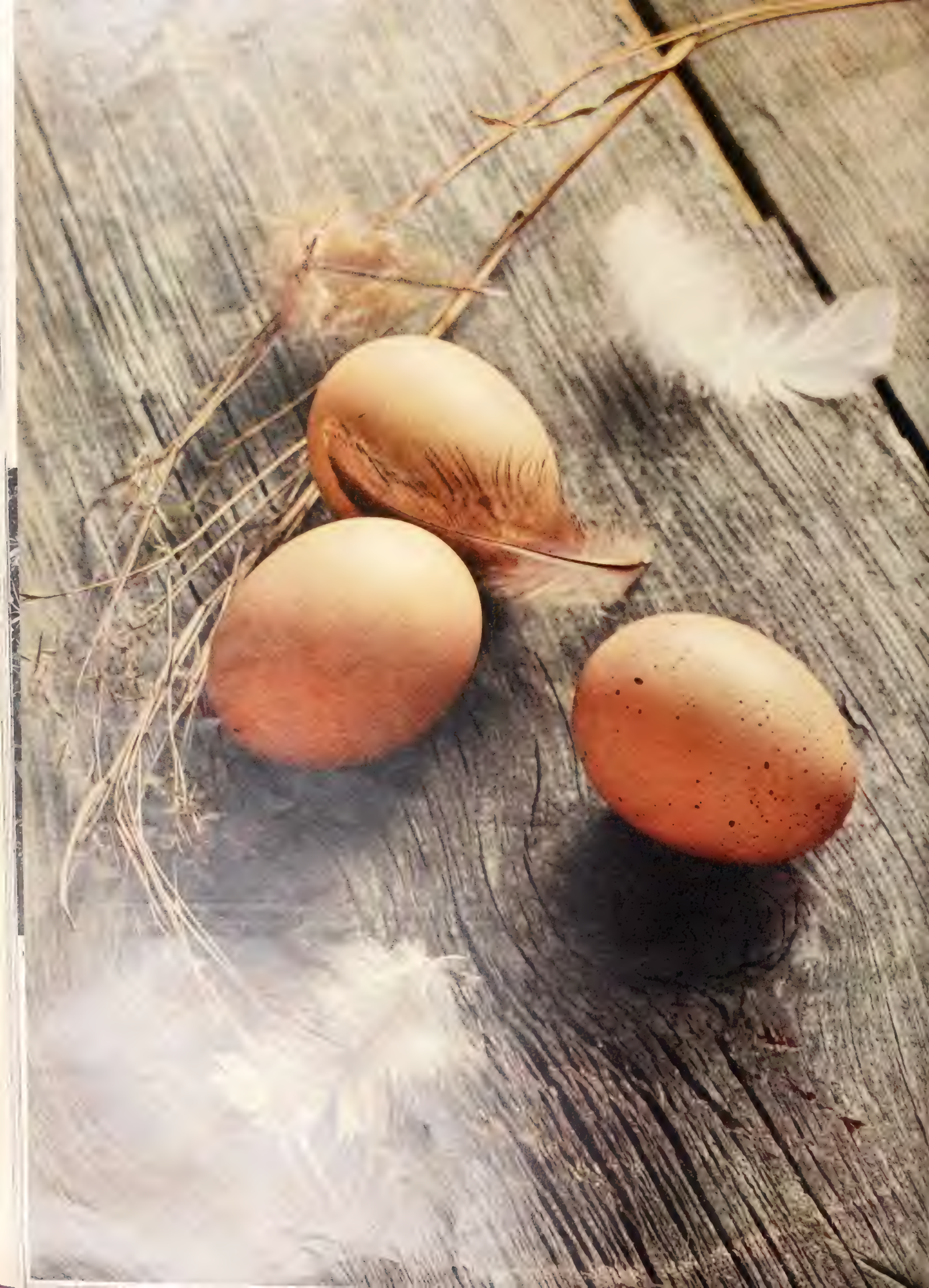
R. [illegible] 5/8/60, grows 3-4 ft.



R. racemosum, dwarf plant, 18" high



R. Minnie, old-time hybrid





COMPLETE



Egg Cook Book

By Dione Lucas

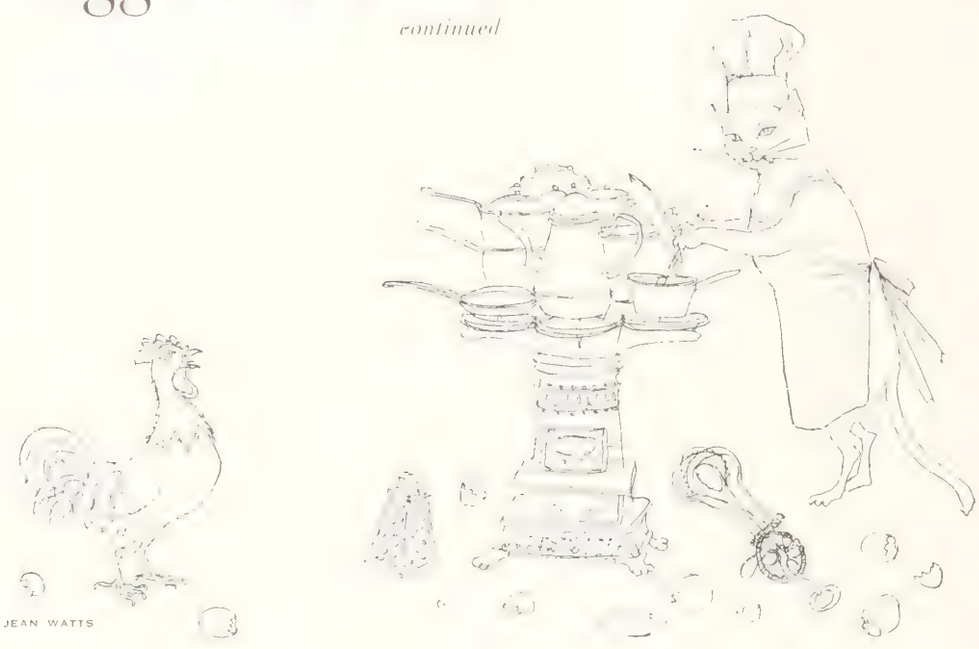
The ubiquitous egg is a cook's best friend. There is the egg that binds; the egg that enriches; the egg that gives substance to a sauce, and the egg that gives a soufflé its splendor. Apart from the egg's protean ability to combine with other foods, it is—dressed in infinite variety—a meal in itself, as nutritious as a steak and at a fraction of the cost. For centuries immemorial the creators of truly great dishes have devoted a large measure of their inventiveness and artistry to the ennoblement of the egg's unique flavor and consistency. But it takes an uncommon cook to do justice to the common egg. There are few abominations to equal an egg scrambled or fried to tough tastelessness. *Chefs de cuisine* of eminence have long considered the egg a worthy companion to the most sophisticated foods, fit to crown with a Madeira sauce, to be poached in Burgundy, to rest on a purée of chestnuts or to be covered with *foie gras*. To those who have known the egg only in its simplest forms, the recipes on the following pages should provide rewarding inspiration.

All recipes use two eggs per person when the dish is served as a [illegible] when it is served as an introductory course.



Egg Cook Book

continued



JEAN WATTS

BOILED. HARD-BOILED. MOLLET

Boiled Eggs

There are several methods for the seemingly simple matter of boiling an egg. When saving time is no consideration, and tender, delicate eggs are needed, the following method is excellent:

Boil one quart of water. Plunge in six very fresh eggs and leave for five to eight minutes without boiling. The eggs will lower the temperature of the water and bring it to about 180 degrees, that is 30 degrees lower than the boiling point. The white will then be of a creamy consistency, more apt to blend with the yolk and much easier to digest. Another method of boiling eggs is to put them in a sufficient quantity of water to cover and bring the water to a boil. The eggs are then ready to serve.

Eggs Mollet

Eggs mollet should be properly classified as soft-boiled eggs. In preparing them, it is again absolutely necessary that the eggs be fresh. Plunge them into boiling water, draw the pan aside, and leave for eight minutes without boiling. Plunge into ice water for two minutes, after which the shell may be easily removed without damaging or breaking the egg inside. Put the egg back in [illegible] added to other ingredients in a recipe.

Hard-boiled Eggs

[illegible] and allowed to remain there for ten minutes only and then cooled off right away in cold water. If cooked [illegible] acquires a greenish tinge on the outside and the white will expel a very unpleasant odor. Very few people are aware that eggs which are cooked and cooled off and then found to be not sufficiently done cannot be [illegible] if put back into boiling water. Hard-boiled eggs can be kept a long time in a cool place if they remain in their shell, but if shelled they should be rubbed with a weak solution of lemon juice and water and used as soon as possible.

BRANDADE D'OEUFS MOLLET

6 eggs mollet
1 lb. fresh cod
1½ cups olive oil
4 large cloves garlic, crushed
¾ cup boiled milk
Salt, freshly cracked pepper
½ cup clarified butter
1 tbsp. freshly chopped chives
6 tbsp. whipped cream
6 slices white bread

Season the cod with salt and pepper and steam between two plates for about 30 minutes or until quite cooked. Then skin, bone and flake roughly with a fork. Put in a heavy pan with ¼ cup olive oil and the crushed cloves of garlic. Stir briskly with a spoon until well crushed and smooth, adding the rest of the oil slowly, tablespoon by tablespoon. After having added 6 tbsp. of oil, add 3 tbsp. of boiled milk. Continue adding oil and milk until the fish is the consistency of light mashed potato. Then correct the seasoning, being a little heavy handed on the pepper. Arrange down the center of a hot, flat serving dish in the form of a bed. Make six indentations in the center. Put a teaspoon of clarified butter and one egg mollet in each indentation. Mix the chives and the rest of the clarified butter and coat the eggs with this mixture. Put 1 tbsp. of whipped cream on top of each egg and place under a very hot broiler just to scorch the cream. Then remove the crusts from the slices of bread and cut in half diagonally. Fry in the rest of the olive oil until golden brown on each side. Surround the dish with the fried bread.

(*Continued on page 160*)

SCRAMBLED AND EN COCOTTE

Scrambled Eggs

For a dish of scrambled eggs to be at its best, it should be served immediately after leaving the hands of the cook, as in that form eggs tend to deteriorate rapidly in taste and quality.

Some cooks use cream or cream sauce to keep scrambled eggs in condition for a reasonable period of time. I do not recommend the use of sauce unless it is absolutely necessary; cream or water is much more satisfactory. The most important point is never, on any account, to overcook the eggs. This general recipe will give satisfaction if the directions are strictly followed.

Butter a sauté pan liberally. Put into it six well beaten eggs. Season with salt and pepper and put on the fire. Keep stirring constantly with a whisk or a wooden spoon until the eggs become cream-like in consistency. Then add two more ounces of good sweet butter and if the eggs can't be served immediately, add heavy cream, approximately 1 tablespoon to every two eggs, or 1 teaspoonful of cold water for each egg before cooking.

Eggs En Cocotte

Eggs *en cocotte* are prepared in much the same way as eggs cooked in timbales with the exception that the eggs are not turned out. The cocottes should be made of fine porcelain or earthenware, preferably with little handles attached, and set in a water bath for cooking. Cooking time is from 6 to 10 minutes, according to the heat and preparation. If the cocottes are lined with forcemeat, the cooking time should be lengthened accordingly to allow for this.

SCRAMBLED EGGS ALICE

6 fresh eggs, scrambled
½ cup water
2 tbsp. butter
½ cup flour
2 eggs
6 large mushroom caps, grilled
6 slices bacon
1 oz. butter
Salt, freshly cracked pepper

Put the water, 2 tbsp. butter and a pinch of salt into a pan. Bring slowly to a boil and add the flour. Beat until smooth, off the fire. Beat in the 2 eggs, one at a time, reserving a little bit of the last egg. When the dough is smooth and shiny, chill. Put chilled dough into a pastry bag with a large round tube and pipe out into 6 cream puff shapes using all the mixture. Brush the tops with the remaining beaten egg and bake in a 375° oven for 45 to 50 minutes or until crisp and brown all over. Remove; cut in half; fill with the scrambled eggs and reshape, allowing a little scrambled egg to show. Arrange on a hot, flat serving dish and garnish the tops with the mushroom caps grilled in the 1 oz. butter with seasonings and grilled slices of bacon.

(*Continued on page 162*)

OMELETS AND SOUFFLÉS

Omelets

There are three most important rules to be followed in the preparation of an omelet. *First*, the omelet pan should be kept extremely clean and never used for any other purpose whatsoever. When not in use, it should always be left a little greasy with butter, wrapped up in aluminum foil and kept in a cool place. Water or any other liquid should never touch the pan. In the rare and unhappy event that it has to be cleaned, heat the pan gently first and then rub it out with plain steel wool. Use a clean rag and vegetable oil to wipe off any steel wool that may be left there. *Second*, the eggs should be well beaten with one teaspoon of ice water and ¼ teaspoon of salt added for each egg. After beating, the eggs should be strained. This is the only way to remove the little white spots which can otherwise only be eliminated by overbeating. *Third*, the pan must always be heated before any butter is put in and the omelet cooked over a brisk fire. A fork is the very best implement for making an omelet.

To make an omelet for two, break four large eggs in a bowl. Beat with 4 teaspoons of water and a little salt. No pepper should be added until after the omelet is made. Then strain the eggs into another bowl. Heat the omelet pan. When it is hot enough to make the butter sizzle without browning, put in a lump of butter about the size of a pigeon's egg and almost at once add the strained egg mixture. Stir with a fork, shaking briskly with your left hand the whole time until the eggs are creamy set. Spread out the mixture so that no holes are left on the bottom of the pan. Then tip up the omelet, fold it over with the edge of the fork and turn it carefully out onto a hot [illegible] dish. The best way is to grasp the handle of the pan with the [illegible] hold the dish over the end of the pan and tip the two together. The whole thing should take not more than two minutes, and great care should be taken not to overcook the [illegible]. The mixture should be stirred so quickly that it never touches the bottom of the pan without being moved. This will ensure a perfect omelet.

Soufflés

The thing to remember about soufflés is to follow meticulously the instructions in any good recipe, and of course, pray. It is extremely important that the egg whites should be shiny and not 'dead' in appearance before they are folded very gently into the mixture.

MUSHROOM OMELET

The following omelet recipes serve 2.

4 beaten egg omelet mixture
½ lb. firm white mushrooms
2½ oz. salt butter
1 tsp. lemon juice
Salt, black pepper

Melt the 2½ oz. of butter in a shallow heavy

(Continued on page [illegible])

SHIRRED AND FRIED

Shirred Eggs

Shirred eggs are cooked and served in small china dishes especially made for the purpose. Butter the dish lightly and break into it either three or four eggs. Pour a little hot melted butter over the yolks and cook in a slow oven for a few moments until the yolks look as though they are covered with a veil. The seasoning of the eggs, if no sauce accompanies them, should be left to the eater, as salt and pepper would destroy their beauty.

Fried Eggs

There are two distinct methods of frying eggs, one which may be termed the French way and the other the American or English way. The French cook includes under frying anything that is immersed and cooked in very hot fat, either oil, lard or butter, while the American or English cook applies the term to anything that is cooked with the aid of a fatty substance and generally at a much lower temperature. From my point of view the American or English way of frying with a small quantity of butter over a moderate heat preserves the lightness and digestibility of the egg better than the French method. Melt two tablespoons of butter per egg and cook in a heavy pan over a slow fire for 3 minutes. Again, no seasoning should be added except at the table.

SHIRRED EGGS BRETONNE

6 fresh eggs
2 cups baby white onions
2 oz. butter
1 cup sliced sautéed mushrooms
½ cup heavy cream
Salt, freshly cracked pepper

Blanch the baby white onions which should be very small, about the size of a large pea. Drain them and sauté in the butter with salt and pepper until soft and a little brown. Mix the sautéed mushrooms with the onions and [illegible] the bottom of a large shirred egg dish. Make 6 hollows in the mixture and break an egg in each. Pour over the cream and cook [illegible] Remove and season at the table.

(Continued on page [illegible])

In House & Garden's April issue

A NEW FEATURE

[illegible] bound new authoritative quick-reference recipe library. H&G food articles hereafter will appear as handsome self-contained 12-page units within the magazine, each with its own four-color cover. James A. Beard's *Complete Fish Cook Book* is No. 1.

POACHED AND IN TIMBALES

Poached Eggs

Poached eggs are merely eggs cooked in water without the shell. The most important requisite is that the egg be fresh. A stale egg will never poach well. There are two methods of poaching eggs. The first method is to fill a deep pan three-quarters full of water and add a teaspoon of salt and a tablespoon of tarragon vinegar for each quart of water. Turn down the heat and allow to simmer gently. Stir with a spoon to make a whirlpool, slide in the shelled egg. Simmer for 3½ minutes, remove at once and put into a bowl of warm or cold clear water with a little lemon juice, depending on whether you plan to use the eggs hot or cold. The second method is to stand the lightly greased poaching bowl in a pan of shallow hot water. Break the eggs into each mold and simmer gently for 3½ minutes. The first method is the best as the yolks should be completely surrounded by the whites.

Eggs Molded in Timbales

The term *timbale* in cookery is properly applied to anything having the shape of a small goblet. However, today many molds of different shapes are termed timbales. Eggs molded in timbales require the same treatment as eggs in cocottes or eggs in cases with one difference: they are not served in the molds but are turned out upon the dish or plate in the form of the mold. Eggs prepared in this manner should always be cooked in a water bath. The greased, filled molds are set in a pan and hot water added until it reaches halfway up the side of the mold. The eggs are then poached in the oven.

OEUFS POCHÉS L'ESTRAGON

6 poached eggs, cold
6 cups clear chicken stock
½ cup dry sherry
2 tbsp. brandy
2 tbsp. tomato paste
6 tbsp. plain gelatin
3 beaten egg whites
¼ cup fresh tarragon leaves

Rinse out a ring mold in cold water and set in refrigerator to chill. Put the stock, sherry, brandy, tomato paste, gelatin and egg whites into a pan. Beat over the fire until the mixture comes to a boil, draw aside and leave for 15 minutes. Pour through a damp cloth. Half fill the ring mold with this aspic when on the point of setting. Decorate the top of the aspic with the tarragon leaves and arrange the cold, dry poached eggs on the top, evenly spaced. Cover with more of the aspic and put to set in the refrigerator. Take also 6 baby timbale molds and half fill them with aspic on the point of setting. Put several tarragon leaves on top of the aspic and fill up the little molds with the rest of the aspic. Put to set in the refrigerator. Turn out the large mold in the center of a flat silver dish. Turn out the little molds and arrange around the edge of the dish. Serve very cold.

(Continued on page [illegible])

The return of the large house

Of all the vital statistics concerning the American population, the most dramatic is that families are growing bigger. Every 12 seconds somewhere in the United States a baby is born—more and more often as an addition to an old-fashioned-size family of three, four or more children. As a natural consequence, houses are getting bigger, too. Government findings indicate that three of every four houses built in 1955 have three or more bedrooms. By one official estimate, 65 per cent of new houses have a family room or study. But bigger



families do not alone explain the comeback of the large house. Our unprecedented prosperity has enabled the builders of new houses to gratify appetites for luxuries. Even childless couples are building larger houses because they want and can afford the things only larger houses have: separate dining rooms, privacy for study, work or hobbies. One such house appears in this portfolio. The other two houses are unusual in that their plans provide virtually independent apartment units for the children of the families.



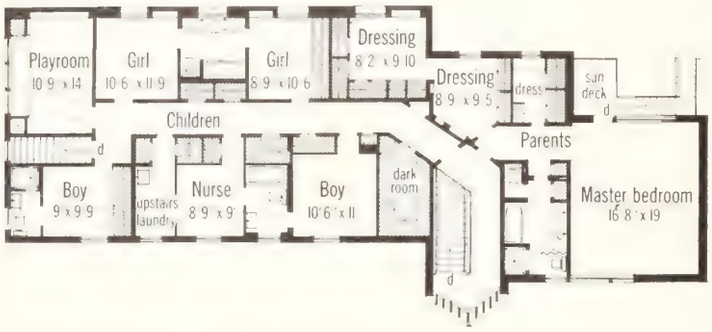


1. *FOR A FAMILY WITH MORE CHILDREN*

By average standards, the house shown here has enormous size—6,425 square feet of living space. But more important architecturally than sheer size is the plan that gives the five children of the owners, Mr. and Mrs. Percy Straus of Houston, Texas, a domain of their own. This domain consists of three areas—a bedroom-bathroom wing on the second level, a children's dining room on the ground level and a playhouse built apart from the main house. Though the children are free to use all rooms in the house, they spend most of their time in their own areas. As Mrs. Straus points out, "Everything they may want or need is within their rooms." The house was designed to absorb the wear and tear of a large family. "We have lived in it at a fast tempo," says Mrs. Straus, "yet it is extremely easy to maintain. We do not like to nag about wet feet padding in from the pool or muddy boots in rainy weather. So the architect specified materials which can withstand all sorts of conditions." The floors of the entrance hall, living room and children's dining room are of stone. A washable plastic wall covering is used in all service areas and on a stairway leading to the children's bedrooms, each of which has a wall of built-in closets. The central gathering-place of the family is the study, "a natural refuge for the flora and fauna collected by the children."

Broad grass terrace at rear of the house borders an oval shaped pool, which is visible from living, dining rooms.

This house allows the children freedom without invading the peace or privacy of the parents



Second floor has six bedrooms and four baths. "The idea of separate rooms for the children," says Mrs. Straus, "is to give each of them a place for solitude. When they crave companionship, they congregate in the playroom." The stairway at left permits the children to reach their wing from either the dining room or the outdoors without going through the adults' rooms downstairs. At the opposite end of the second level is the master bedroom suite, with a bath and a dressing room. In the darkroom across from the suite the Strauses develop photographs taken on big-game hunting expeditions.

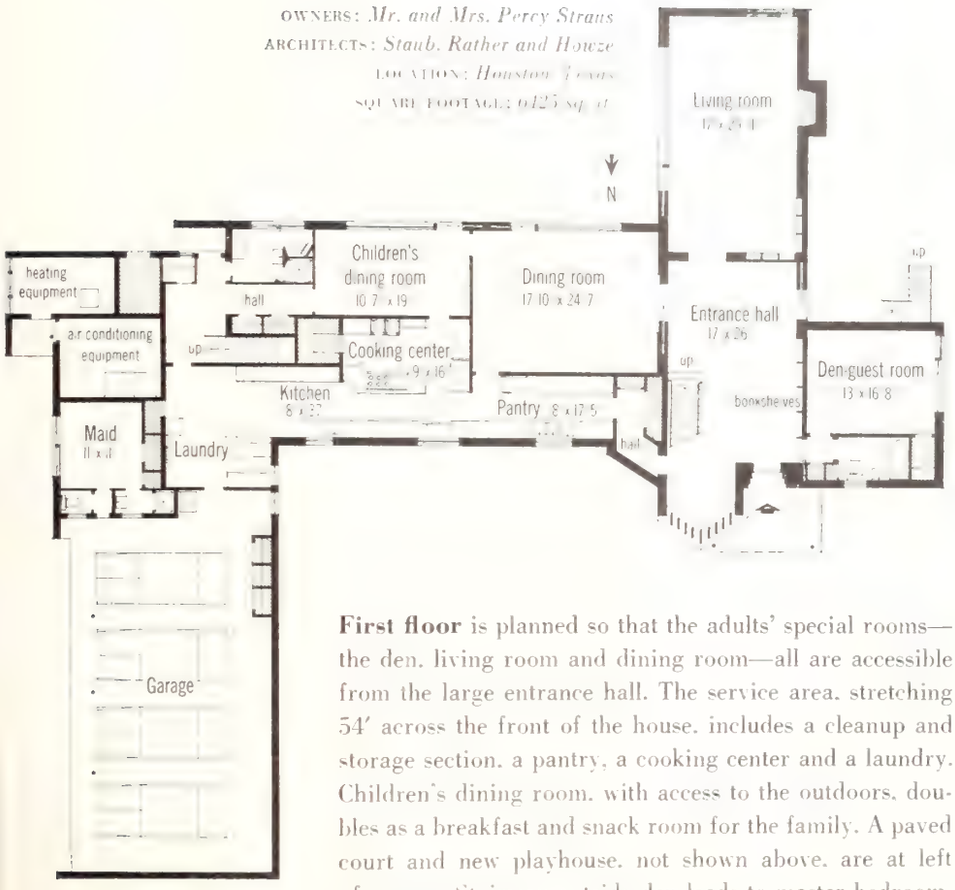




The boys' bedrooms are small but efficient, each having a full wall of storage closets and a pull-down desk top. While both the boys' bedrooms and baths are simply decorated, the girls' rooms are colorfully wallpapered and have built-in shelves for books, dolls and souvenirs. The Strauses expect changes in the ways the house will be used as the children get older. "Their dining room will be a place for dancing and record-playing, and they will take over the living room without disturbing us in the den."

The children's playroom, sparsely furnished, is designed to take hard knocks. On the dark section of the wall, at right, the children are allowed to make drawings. The panel on which the railroad tracks are mounted is lowered by a cable. The older children make the new playhouse their play and hobby center. Originally a builder's shack, it was enlarged "because the boys needed room for model-making and the girls wanted slumber parties away from the children's wing." Like the main house, the playhouse is air-conditioned.

OWNERS: *Mr. and Mrs. Percy Straus*
ARCHITECTS: *Staub, Rather and Howze*
LOCATION: *Houston, Texas*
SQUARE FOOTAGE: *6425 sq. ft.*



First floor is planned so that the adults' special rooms—the den, living room and dining room—all are accessible from the large entrance hall. The service area, stretching 54′ across the front of the house, includes a cleanup and storage section, a pantry, a cooking center and a laundry. Children's dining room, with access to the outdoors, doubles as a breakfast and snack room for the family. A paved court and new playhouse, not shown above, are at left of garage. Stairway outside den leads to master bedroom.



The living room, with its huge glass wall providing a view of the wooded countryside, fulfills the Straus' "Texas need for long vistas." A large room, 17′ by 30′, it faces grass terrace which minimizes glare of intense sun. Paneling is oak plywood.

Formal dining room is independent of both living room and kitchen. Its walls, except for wide glass area at left, are covered with Japanese silk wallpaper. Room is mainly for guests, but the entire family uses it on special occasions.

TOM LEONARD





Most popular room in the house is the den, where the parents may have tea with children or cocktails with guests. Because it is adjacent to a closet and a bathroom, the room may be used to accommodate guests. On the wall, which is covered with Peruvian linen, are mounted impala and gazelle trophies bagged on African hunting trip.



2. *FOR A COUPLE WHO WANT SPACE TO SPARE*

While most larger houses are being built today to accommodate families outgrowing undersized homes, this house has a different reason for being. Simply to give the couple who own it the things they wanted, it had to be big. The owners wanted a house with a separate living room *and* a formal dining room which would do no double duty whatsoever. They also wanted a front hall, a kitchen, a laundry, a pantry, and a breakfast room with their separate identities respected. The house is traditional in guise, designed with details inspired by American Colonial style. The luxury of many separate rooms gives it individuality and variety, lessens clutter and lets household wheels turn more smoothly than they do in some more openly designed houses. Yet, as in houses of contemporary design, most main rooms open to outdoor areas, a beautifully landscaped rear terrace among them.



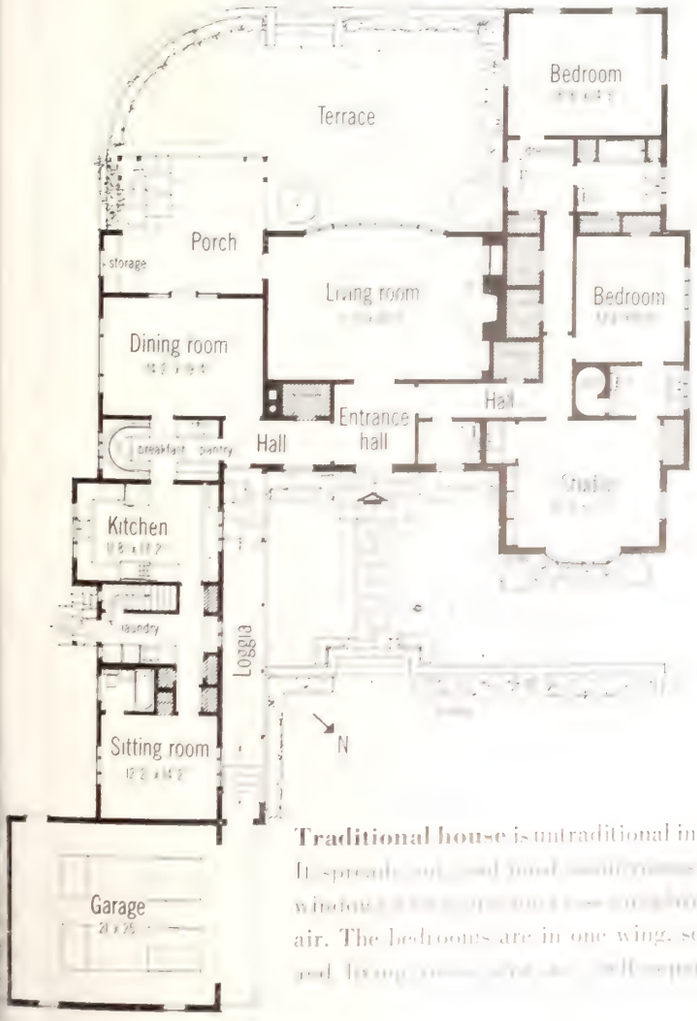
OWNERS: *Mr. and Mrs. Howard Scott*
ARCHITECT: *Dewey Swan*
LANDSCAPE ARCHITECT: *Henry L. Marquardt*
LOCATION: *Greenwich, Connecticut*
SQUARE FOOTAGE: *3,725*



Wide bow window has the expanse of single pane modern picture windows, but its glass is divided by many muntins in traditional style. View takes in gardens owners began landscaping 10 years before building house. Door, left of window, opens onto porch.



Living room fireplace wall is painted in celadon green. Wood swags flanking 13th century portrait over mantel were carved by Grinling Gibbons. The antiques are rare and choice and the fabrics for draperies and upholstery are traditional designs.



Traditional house is untraditional in plan. It spreads out and [illegible] to take advantage of the view and the air. The bedrooms are in one wing, service and [illegible]

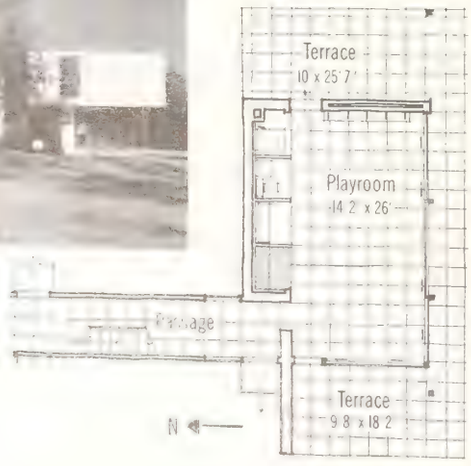


Study is also a studio for Mr. Scott, who is an illustrator. The bay window, nine feet high, lets in north light perfect for an artist. Room was a "provisional" idea, says Mr. Scott. "But it has worked out well and is becoming the most lived in room in the house."

3. *FOR THOSE WHO LIKE THE HOUSE THEY HAVE OUTGROWN*

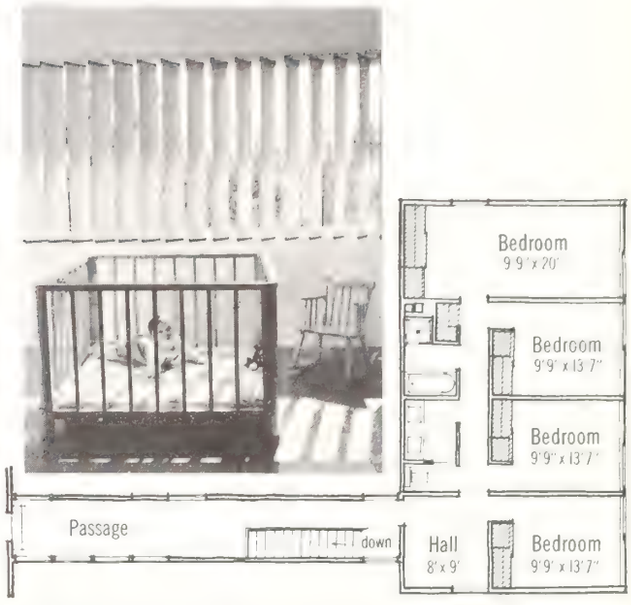






The traditional house of the Walter Bareiss family in Greenwich, Conn., was a comfortable one, but as the five Bareiss children grew, the space problems grew proportionately. Mr. and Mrs. Bareiss were reluctant to give up their house and its ample grounds. So they built a contemporary style wing and connected it to the main house with a two-story passageway. The mating of the two architectural styles was unorthodox, but the results are gratifyingly practical. The new wing provides the Bareiss children with a small world of their own—a place where they can sleep, eat, watch TV, ride their bikes and even learn to cook. On the ground floor (see plan at left) is a 14½′ by 26′ playroom enclosed by two walls of glass, one of stone and a fourth with large closets for toys. The stone flooring in the playroom is continued outdoors as a terrace play area. While they were at it, the Bareisses also added to the main house a glass-walled sun room (see picture at left) which is connected to the new wing by the passageway.

OWNERS: *Mr. and Mrs. Walter Bareiss*
ARCHITECT: *Eliot Noyes*
LOCATION: *Greenwich, Connecticut*
SQUARE FOOTAGE: *2,273 sq. ft.*



The new wing's bedrooms, occupied by the family's three youngest children and a nurse, are on the second floor above the playroom. Windows of each room have adjustable vertical louvers of linen to control sunlight. The bathroom area opposite the bedrooms (see plan at right) is actually three separate but connected units designed so that three children can use the area at the same time without getting in each other's way.

KERTESZ







The playroom on the ground floor is large and open. In warm weather, when a section of the long glass wall is open, the children may ride bicycles around all three sides of the terrace and into the playroom. Even when it rains they can play table tennis and other games outdoors without getting wet: the second floor overhangs the terrace on the far side of the wing. The long rear wall of the playroom is made of a tough fabricated board. This wall is used by the children as a bulletin board and a place where they can pin up drawing paper: it conceals a number of storage closets for toys, a bathroom and a kitchen unit, sometimes used for preparing simple luncheons. Running along the length of the acoustical tiled ceiling are three rows of spotlights which may be moved back and forth along tracks to furnish concentrations of light where it is desired (left). Though the playroom serves mainly as a heavy-duty room for the Bareiss children and their friends, it is also used occasionally by the parents for informal entertaining or TV.

Gardener's Month

March brings spring everywhere, which, the lion and lamb being duly noted, means that it is practically summer for Tom and Dick but still the shank of winter for Harry.

First weekend



NORTHEAST: Even if there is no firewood to split, you can keep warm by giving still leafless hedges their only structural pruning of the year. Use sharp shears. Slope sides inward toward top to let new foliage receive ample sun. Later on you will merely trim for neatness. . . Leave winter mulches in place except where early bulbs are pushing through them; then remove the coverings gradually. . . It is not too early to scatter grass seed on spots where the lawn looks thin or brown. Grass will not sprout till the weather is suitable, but the seed's reaction to spring is more reliable than the gardener's. . . NORTH CENTRAL: This is the time when broadleaved evergreens, though sheltered from cold northerly winds, may suffer from southerly sun. Now if ever shade prized plants. . . MID-SOUTH: Wherever the frost is out of the ground, plant three things: garden peas, deciduous (leafless) trees, roses. . . FAR SOUTH AND SOUTHWEST: Fertilize already established perennials with a balanced (5-10-5) plant food. . .
Azaleas and camellias need acid food: sulphate of ammonia for quick effect, cottonseed meal or just oak leaves and pine needles for the long pull. . . NORTHWEST: Don't give up too soon on broad leaf evergreens damaged in the freeze-up of last November. Plants are a lot tougher than you think.

Second weekend



NORTH AND EAST: While it is still too early to plough or dig in low areas, slopes and sandy ground may be frost free and tillable. An hour or two with a spade will wake slack muscles pleasantly . . . And there are always holes to dig: deep holes for new fence posts; shallow holes for next season's compost. . . MID-SOUTH: It is time to de-mulch, clean up, and fertilize bulb plantings when crocuses are either in bloom or showing color. Cultivate complete plant food into the surface soil among bulb foliage, a scant cupful per square yard of ground. You are feeding 1956 bulbs to get 1957 flowers. . . The same procedure follows with hardy bulbs the country over as soon as frost leaves the ground. . . FAR SOUTH: Spray gardenias with miscible oil to control scale, and avert the sootlike mold that follows. . . SOUTHERN CALIFORNIA: Cut back geraniums (pelargoniums) hard now or be prepared for leggy growth later. . . Dust your roses for mildew as the rainy season ends, lest the first important growth be slowed just when it should be speeding up. . . BAY AREA: Slugs and snails are moving south (it seems that way); so get out the metaldehyde and bait them in earnest. . . NORTHWEST: Start pansy seed in flats for flowers this fall.

Third weekend



NORTHEAST: Impatient vegetable gardeners can start digging now. Peas are already sown along the coast as far north as Connecticut: it is time to place your bets on beets. You might win. But mostly this is the time for turning over sodland, for rough spading of new ground, adding compost and manure as liberally as you can. . . MID-SOUTH: Any necessary shaping of camellia bushes is best done gingerly, as soon as blossoming is over and before new growth really starts. Pruning consists largely of shortening wayward shoots. Follow this with an oil clean-up spray, at half dormant-spray strength, to counter any of several kinds of scale insects. . . SOUTHERN CALIFORNIA: The eleventh hour is striking for seed sowers. All annual flowers, even the tropical kinds, should go in the ground. Summer bulbs, too, including, if you have never tried it, agapanthus, the blue lily of the Nile. It is a good border accent flower. . . BAY AREA: Clean out the garden pool. Renew soil around hardy water-lilies; divide and eliminate surplus plants. Nine out of ten garden pools are slums by July. . . NORTHWEST: Under broad-leaved evergreens and other plants where weevil damage has been noticed, apply chlordane dust. Use it according to package directions. Chlordane kills white grubs in turf, too.

Fourth and Fifth weekends



NORTH, EAST AND WEST: All across the country, wherever the ground is frost free, plant shade trees, especially those that benefit most from early spring planting, like oak, sweet gum, honey-locust. Dig holes both wide and deep and pack good loam firmly around the roots. . . Plant the last fruit trees, the first strawberries, and a quart or two of yellow onion sets to provide early scallions for the salad bowl. . . Trim curving lawn edges along the flower borders with sharp spade or half-moon edger, then set metal edging strips to hold the line permanently. . . Where worn spots on the lawn reveal short cuts, bow to the inevitable and place a few stepping stones in the turf. . . MID-SOUTH: Almost all vegetables except corn, beans, tomatoes and the squash group can go into the ground. . . All roses, including teas where they are winter hardy, should be planted to insure good first year bloom ahead of summer's heat. . . SOUTH AND SOUTHWEST: All evergreens, and other plants that are moved only with an earth ball around their roots, may be safely planted. Provide a saucer-like depression around the base to hold extra waterings and mulch the saucer with leaves, pine needles, or straw. . . BAY AREA: Divide big clumps of hardy perennials. Chrysanthemums especially and phlox and iris (after blooming) will make more vigorous growth, stay healthier, flower better, if divided every year. . . NORTHWEST: Renew rock garden soil with a mixture of gritty sand and leafmold, especially in pockets eroded by retreating winter.



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BUILDING DATA

(*Straus house, page 108*)

FOUNDATION: Concrete. EXTERIOR WALLS: Brick veneer imported from Mexico. ROOF: Standing seam copper—Anaconda Copper Co. INSULATION: Attic ceilings and all exterior walls. "Insul-Cotton"—Taylor Bedding Mfg. Co. DOORS: Wood, solid core slab doors, birch finish; sliding, steel—Arcadia Metal Products Co. WINDOWS: Aluminum double-hung—Adams and Westlake Co. GLASS: Plate and "Thermopane"—Libbey-Owens-Ford Glass Co. FIREPLACE: Stone; damper—H. W. Covert Co. INTERIOR WALLS: Living room, oak plywood and copper foil paper; dining room, Japanese silk on paper; den-guest room, Peruvian linen; kitchen, pantry, cooking center, laundry, "Kalistron"—U. S. Plywood Corp.; girls' bedrooms, wallpaper; all other rooms, painted plaster. CEILINGS: Painted plaster. FLOORS: Entry hall, living room, flagstone; dining room, oak block; kitchen, rubber tile; bathrooms, marble and tile. HARDWARE: Sargent and Co.; Oscar C. Rixson Co.; The Stanley Works. EXTERIOR PAINTS & STAINS: Mixed lead and oil paint, and stains. INTERIOR PAINT & STAINS: "Vitralite" enamel and flat wall paint—Pratt and Lambert Inc. LIGHTING FIXTURES: Recessed, flush—Pryne & Co. HEATING SYSTEM: Gas-fired, forced air. Gas boiler—Carrier Corp. Controls: The Johnson Corp. WATER HEATER: Crane Co. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN EQUIPMENT: Range top and broilers—Griswold Mfg. Co.; cabinets, steel—St. Charles Mfg. Co.; counters—Elkay Co.; dishwasher Hotpoint, Inc.; food waste "Disposall"—General Electric; range—Griswold Mfg. Co.; refrigerators—Frigidaire; Norge; freezer Carrier Corp.; fan Ilg Electric Ventilation Co. LAUNDRY EQUIPMENT Washing machine; dryer Bendix Corp. ARCHITECTS, INTERIOR DECORATORS, LANDSCAPE ARCHITECTS: Staub, Rather and Howze. CONTRACTOR: E. A. Miller.

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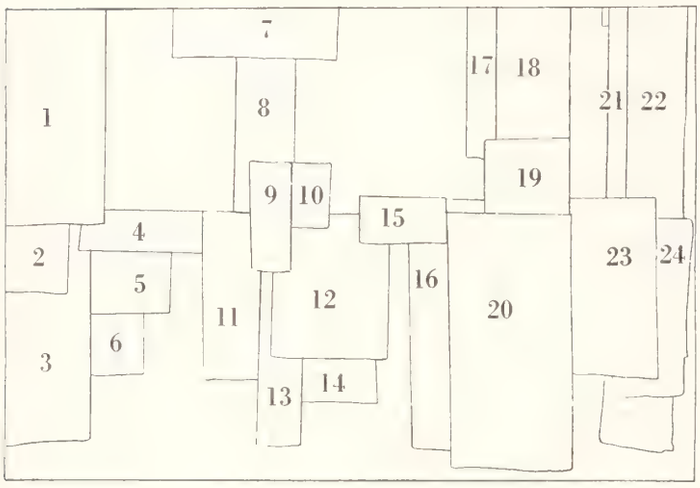


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SHOPPING INFORMATION



Pages 72, 73:

1. "Checkmate" cotton print in H&G Sky Blue, Cerulean Blue, Green Olive. 48" wide. Desley Fabrics.
2. "Triad" cotton sailcloth in H&G Sky Blue, Green Olive. 48" wide. Wamsutta Decorative Fabrics.
3. "Carousel" cotton print in H&G Mist Green, Clover Pink and white. 36" wide. Waverly Fabrics.
4. "Valdese" print on polished sateen in H&G Sky Blue. 36" wide. Covington.
5. "Vitrail" cotton print in H&G Carnation and Hollyhock. 39" wide. Fuller Fabrics.
6. "Mosaic," novafil and cotton in H&G Cerulean Blue, Cardinal Red, deep blue. 51" wide. Falba Fabrics (through your decorator).
7. "Sweet William" Everglaze chintz in H&G Carnation and Flame. 36" wide. Desley Fabrics.
8. "Printania" cotton print in H&G Gunmetal, Tangerine, Emerald, Lemon Peel. 50" wide. Brunschwig & Fils (through your decorator).
9. "Classic" woven cotton barathea in H&G Sky Blue. 36" wide. Covington.
10. "Besra" textured cotton in H&G Tangerine. 50" wide. Shulman Fabrics.
11. "Marigolds" Everglaze chintz in H&G Cantaloupe, Citron, Dark Bronze. 36" wide. Cyrus Clark.
12. "York" twill in H&G Cerulean and Larkspur. 48" wide. Cyrus Clark Co.
13. "Candy Stripe" Everglaze Minicare cotton in H&G Green Olive, Cerulean Blue. 36" wide. Wamsutta.
14. "Rural Life" screen print on cotton with H&G Larkspur accent color. 36" wide. The S. M. Hexter Co. (through your decorator).
15. "Innerglow Solid" Everglaze Minicare fabric, in H&G Mist Green. 36" wide. Wamsutta Decorative fabrics.
16. "Lady Fair" Everglaze chintz, printed border on one side. 36" wide. Everfast Fabrics.
17. "Charm" cotton print, white on H&G Clover Pink. 36" wide. Desley.
18. "Rosette Embroidery" chintz in H&G Blue Mist. 36" wide. Everfast.
19. "Country Garden" outline quilted chintz in H&G Carnation, Mist Green, Larkspur on indigo. 35" wide. Everfast.
20. "Cellini" cotton print in H&G Willow, Cerulean, Carnation, gold overlay. 48" wide. Standish Fabrics.
21. Cotton and rayon stripes in H&G Mustard, Tangerine, Green Olive. 54" wide. From Casamia group. Cohama.
22. Cotton and rayon in H&G Mustard. 54" wide. From Casamia group. Cohama.
23. "French Empire Soldiers" percale print in H&G Bitter Green, Flame, Blue Mist, Saffron background. 36" wide. Stroheim & Romann (through decorators).
24. Cotton and rayon in H&G Tangerine. 54" wide. From Casamia group. Cohama.

SLIP COVER FABRICS

Page 62:

"Eisenhower Toile," is available, through your decorator, in mistletoe green, pheasant gold, cinnamon, carnation pink, toile red and white, oak brown, apricot, jouy blue, charcoal and white, and ruby. F. Schumacher & Co.

Page 65:

Mirror, 32" square, brass frame. Dunbar Furniture.

Black papier-mâché tray, green onyx cigarette tray, white onyx cigarette tray; white, green opaline cigarette boxes, white faience pitcher. All from Doris Dessauer, 228 East 51st Street, New York 22, N. Y.

Lamp, white glazed ceramic, white shade, from Design Technics, 6 East 52nd Street, New York 22, N. Y.

Page 66, top:

"Garden Party" cotton print in H&G Sky Blue, Cerulean Blue, Emerald Green on indigo blue background. The S. M. Hexter Co. (through your decorator).

Bottom, left:

"Louisburg Square" geometric pattern on polished cotton in H&G Carnation Pink on white. Everfast Fabrics.

Bottom, right:

"Granada" screen print, Everglaze cotton in H&G Cerulean, Bitter Green, Cantaloupe; plain and quilted. Stroheim & Romann (through your decorator).

Page 71:

Table and chair, black papier-mâché inlaid with mother-of-pearl. At Charles Hamilton, 18 East 50th Street, New York 22, N. Y.

Desk, white Formica top, wood-front metal mesh drawers; 46" wide, 24" deep. By Dwight Furniture Company. Painting, "Elvire," by Laurencin. Schoneman Galleries, 63 East 57th St., New York 22, N. Y.

Spinet desk, top in H&G Carnation leather, at Hammacher Schlemmer, 145 East 57th St., New York 22, N. Y.

Clock, glass sides, brass trim, repeater alarm, by Henry Coehler Co.

Ink well, Italian Empire glazed porcelain, at Doris Dessauer, 228 East 51 St., New York 22, N. Y.

Lamps, white opaline base, white shad at Bloomingdale's New York 22, N. Y.

Page 74, top, left:

Chintz, quilted and plain. Everfa Fabrics.

Top, right:

Wool felt. Central Felt Company.

Bottom, left:

"Melrose" broadcloth, mosaic patter Covington Fabrics Co.

Page 75, top, left:

"Mazurka" cotton and rayon pliss stripe. Shulman Fabrics (through yo decorator).

Top, right:

"Fiesta" cotton and rayon, ombre strip Shulman Fabrics (through your de orator).

Center:

"Carrousel Stripe." Brunschwig & Fi (through your decorator).

Bottom, left:

"Vase of Flowers" printed percal Stroheim & Romann (through decor tors).

Bottom, right:

Wool felt used for valance. Centr Felt Company.

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The following stores are joining House & Garden in presenting "Slipcover Magic All Through the House" featuring some or all of the fabrics shown editorially.

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Brooklyn, N. Y.	Abraham & Straus
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Chicago, Ill.	Bordelon's North
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Dallas, Texas	Titche-Goettinger
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Kalamazoo, Mich.	Stewart-Clarke Furn. Co.
Keene, N. H.	Bowler Jones & Page Inc.
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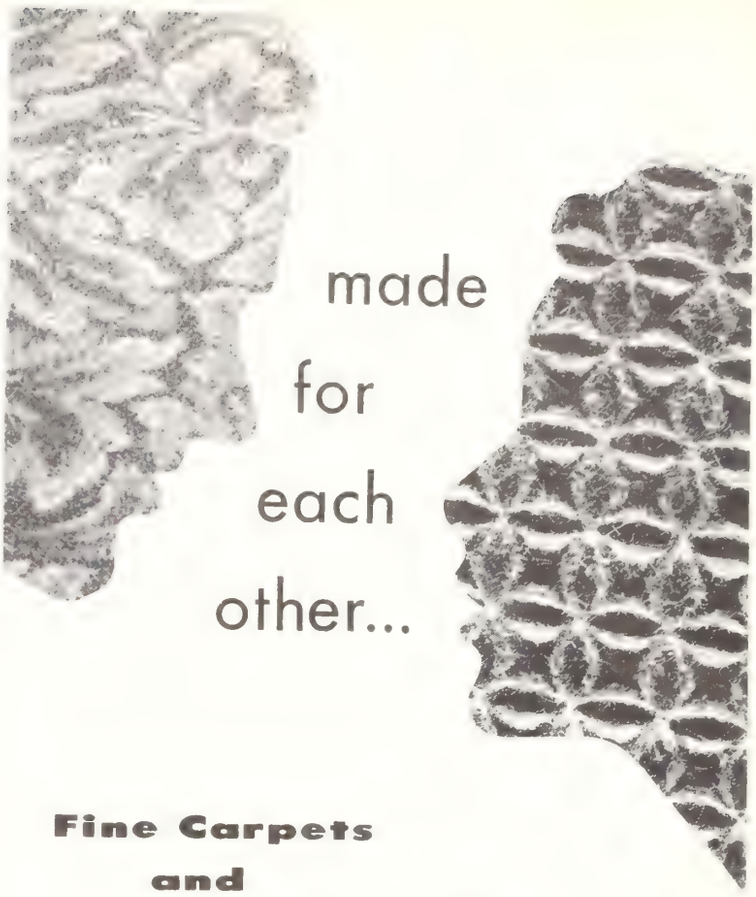
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COLOR TELEVISION

By Jack Gould

Color is the next wonder around the television corner. Incalculable millions have been invested in the system of video that brings into the home the loveliness of pictures in natural hues. The impact of color on the national scene will influence the type of shows that television offers, the fashions that women wear, the way we decorate our homes. The country is on the threshold of a new era of color consciousness.

Yet color television is also a baffling enigma. It has been argued about for a decade but it still is not an everyday reality. No sooner does one TV prophet hail its magnificence than another suggests that tinted video is hopelessly ensnarled in engineering and economic complications. The upshot is that the layman is as much puzzled as interested.

The fundamental reason for the confusion over color television—why even experts have been caught regularly with their predictions showing—is that it poses a host of problems never before faced. The task of introducing color television can be likened to executing a revolution without disturbing the status quo. No one doubts that it will be done; the point is it is a little tricky.

The simplest way to make sense of color TV is to take up the questions most often asked about it. No single answer is sufficient, but taken together they provide probably as clear a summation as possible.

Where does color TV stand at the moment?

Judged by statistics, the color TV industry is small. At present there are not more than 50,000 color receivers in use compared with an estimated 35,000,000 black-and-white receivers. The most optimistic forecasts for 1956 put the total of color sets at perhaps 300,000. Obviously, it will probably be a good five years before color becomes a true electronic giant.

What is holding up color?

Cost. A color set now costs $800; this is for a receiver with a 21-inch screen incorporating latest improvements. A comparable black-and-white receiver can be had in the $200 bracket.

When will costs come down?

The color TV receiver is to the television set market what a Cadillac is to automobiles. It is a luxury mode of viewing. Only when enough color receivers are sold will mass production permit lower costs. The industry consensus is that color TV will not become a mass medium until a receiver drops into the $500 and lower bracket. Some color sets are advertised at this price but they are obsolete models being cleared off shelves. A $300 drop in the cost of a new color set, it is believed by some manufacturers, will take a year or two.

How good is color TV?

Color's effectiveness is dictated by the type of program shown. With Mary Martin's *Peter Pan* or the Sadlers' Wells production of *The Sleeping Beauty* the addition of color makes an enormous difference. They have warmth, beauty and dimension that simply are not realized in austere black and white. Similarly, with the Parade of Roses at Pasadena, Calif., color makes worth watching a program that in black-and-white is incredibly dull. With the best color the electronic shadings are delicate and subtle, a decided improvement over the Technicolor of the motion pictures.

But not all programs are enhanced by color. Many dramas are helped but little and indeed color may be disconcerting. This writer has had color TV in his home for

continued on next page

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two years. With a good show, color may help; with a bad show, it doesn't.

Is a color set difficult to operate?

At first, yes. The tuning is critical and the slightest maladjustment can produce a rainbow of ghosts. On a color set there are two controls not found on a black-and-white receiver. One controls the vividness of color, how red the red should be. The other control makes certain that the colors are properly placed. When this knob is out of adjustment the faces of performers can become green or mauve. Flesh tones generally are the best reference points for color TV; when they have a natural and familiar pinkish tint, the other colors are right as well.

What makes color TV more expensive than black-and-white?

The color TV set must perform double duty. First, it must be able to do everything a black-and-white set does; second, it must be able to reproduce colors. This requires much more complicated circuits inside the set and, above all, a highly complex picture tube. The picture tube is the basic bottleneck.

How are color pictures sent through the air?

Color itself, of course, is not sent. What are sent are different types of electrical signals representing the primary colors, which are red, blue and green. In effect, the color picture seen by the camera is broken down into small parts in the broadcasting process. These parts are then put back together again in the color receiver.

In the studio a camera with three lenses focusses on a scene. One lens passes only the red portions of the picture, one, the green portions, and one, the blue portions. These individual pictures next are changed into individual electrical signals. These signals are mixed together and go out into the air in one steady stream.

At the receiver this stream is "demixed" back into individual red, blue and green signals. These signals are then projected onto the face of the tube. The red goes where the red is wanted, the blue where the blue is wanted and the green where the green is wanted. The original picture is then reproduced in color in the home.

What makes the color picture tube so complicated?

The inside of the color picture tube consists of hundreds of thousands of little dots of phosphor. A phosphor lights up when hit by the electrons in an electrical signal. The red signal lights up the red phosphors; the blue, the blue phosphors; and the green, the green phosphors.

In the color sets now on sale three "guns" are used to shoot the three signals at the right phosphors. The problem is to make sure that the red signal does not inadvertently hit the green phosphors. The utmost precision is required so that the three "guns" converge correctly on their appointed targets. In short, the color picture tube is an extremely delicate piece of equipment, difficult to make. This is why color TV costs so much.

Will the color tube be improved?

Unquestionably. Present color tubes suffer from lack of brilliance; in daylight the shades in a room must be drawn if the image is not to be "washed out." There is a different type of tube, developed by Professor Ernest O. Lawrence, Nobel prize winning physicist, which calls for use of a single gun that would flick red, blue and green signals on alternate strips of red, blue and green phosphors. Its practicality remains to be demonstrated, however.

Who is "pushing" color?

The Radio Corporation of America, which is the corporate parent of the National Broadcasting Company, is providing the basic momentum behind the new art; in comparison, other networks and manufacturers seem to be dragging their feet.

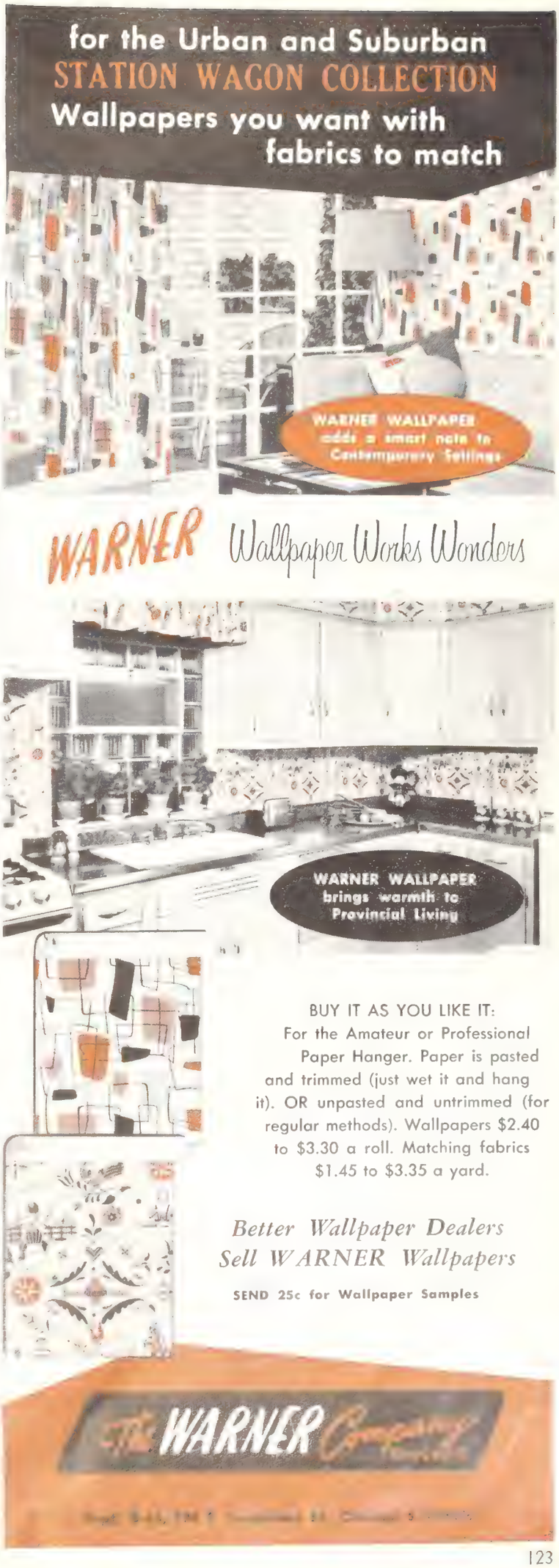
David Sarnoff, R.C.A. board chairman, admittedly has everything to gain in patent royalties, in set sales, in broadcasting leadership by advancing color. But he also has traditionally played [illegible]

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COLOR TELEVISION

continued from preceding page

the role of the pioneer and relishes nothing better than a good scrap with the rest of the industry.

Why are other manufacturers less interested?

For one thing, the market for black-and-white television sets is still surprisingly strong. Neither manufacturers nor dealers want to rock the boat; periodic flurries of color TV publicity have often made buyers hesitant. In addition, some dealers are not excited over color because color sets usually require much more servicing.

However, enthusiasm is gradually building in much the same way it did in the early days of black-and-white. Bars, clubs and other places attended by the public are installing color sets for their novelty value. The list of people who can afford to have the very latest also is gradually lengthening. 1956 may be the year that color TV suddenly becomes "fashionable."

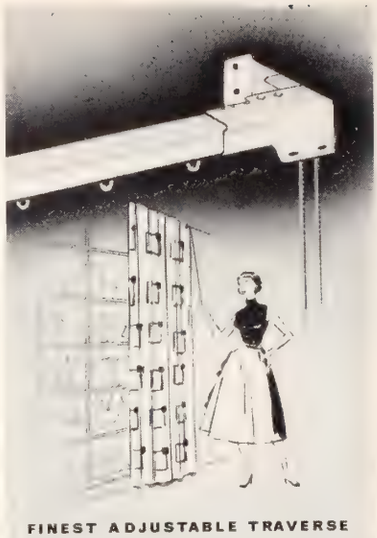
What is the big need of color TV now?

Much more programming. For all the widely publicized spectaculars there still are many nights when there is no color programming at all. To sell sets there are some afternoon features but prospective purchasers want to be able to count on seeing something regularly at home in the evening before they spend $800.

This brings color TV to the same situation that has marked virtually every stage of video progress: which comes first, the chicken or the egg? Before sets can be sold, there must be programs. But before there can be many programs, there must be an audience to see them.

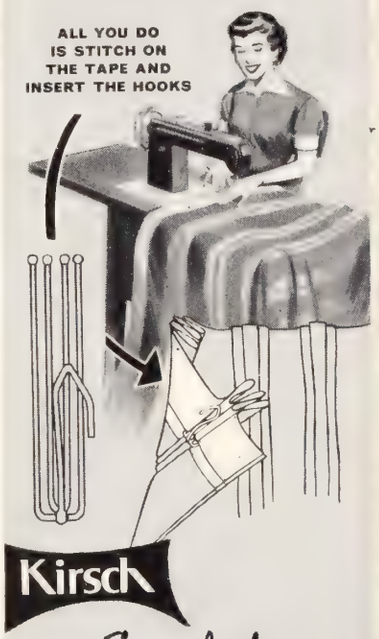
In the case of black-and-white television there was the advantage that both the chicken and the egg were brand new and had enormous novelty appeal. Whatever programs are put on in color, however, also can be seen in black-and-white by existing viewers on their present sets. The public may be missing something, but by no means everything.

Color TV is not a new service, in short, but a supplementary one. The television industry will spare no art of persuasion to make the Joneses appreciate the pleasures of color TV; thereafter they are confident that the Smiths will want to keep up with the social parade.



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A MODERN VIEW OF THE BRITISH RAJ

There is good news for admirers of Rudyard Kipling and even for those who may find India fascinating but despise Kipling's attitude toward Indians. The prolific John Masters, author of 1954's highly successful *Bhowani Junction*, has written a volume of autobiography that might be described as Kipling brought up to date. The British military men who inherited the traditions of Kipling's soldiers people the book, and much of the action takes place on India's North West Frontier, beloved of Kipling and his followers. Like Kipling, Masters has an eye for color, a sharp wit and a fluent pen. Where they part company is at the point of view. Masters is a modern man: for him India has no "heathens," only people.

Bugles and a Tiger (a Book-of-the-Month Club selection from the Viking Press, $3.95) tells of Masters's education, if that is the proper term for it, at the Royal Military College at Sandhurst, England, and of his service with the 4th Prince of Wales' Own Gurkha Rifles, which included campaigns on the North West Frontier. It is an adventure story (the tiger of the book's title might have swiped the author's head off) and a soldier's story. But more than that, it is the story of a man who loved India from childhood and who, in spite of India's stifling heat and penetrating cold, the boredom and the frustrations, felt an obligation to her beyond his military duties.

Now 41 and a naturalized American citizen, Masters was born in Calcutta. Some members of his family had been in service in India since 1805; he was of the fifth generation to serve. The Indian Army took eleven years of his life and gave him a career. Now he has embarked on another. Since 1951 he has published five novels, and he proposes to write thirty or so more to tell in fiction the whole long story of the British Raj in India. *Bugles and a Tiger* is a temporary interruption of the grand design and a happy one.

Not the least of the book's virtues is the light it sheds on how Colonel Blimp got that way. Through two world wars the colonel has both baffled and impressed his American counterparts, alternately saddening and maddening them. Masters's chapters on life at Sandhurst are the first this reviewer has seen that really illuminate the process of becoming a British soldier.

At Sandhurst, according to Masters, cadets got drunk regularly without causing concern to the faculty. They fought each other with brass knuckles, and imperilled the lives of innocent bystanders with wild horseplay. (A cadet took his girl to a dance at London's Savoy Hotel aboard a stolen steamroller.) They cheated in examinations: the only crime was to be caught. West Point's honor system would have seemed not merely silly to them but the absolute height of "caddishness." A minute grain of sand in a rifle drew punishment for "filthiness," yet Masters never learned to shoot until he got to India. Nevertheless, an implacable code ruled the cadets, and the staff sergeants drilled them to exhaustion, cursing alike the brewer's son and a prince of the blood but never forgetting to finish with, "Sir."

When Masters left Sandhurst and reported for duty in India, he felt that he had come home. His real military education did not begin until he was assigned to the Gurkhas, by a fluke, he says. (A riot prevented the Gurkha officers from getting a close look at him.) His time with the Gurkhas made a soldier of him and taught him a love amounting to reverence for the untiring, unafraid little men. [illegible] was, "I will keep the faith."

Devotees of Kipling will feel comfortable with Masters's account of the Raj's dying [illegible] in India and with his exciting tales [illegible]

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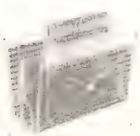


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BOOKSHELF

continued from preceding page

of combat with the savage, wily Pathans of the Afghan border. But his version of life among the officers' wives in the hill resorts will lift the eyebrows of any who still believe in the clear-eyed, pure beauties from Kipling's pages. According to Masters, no sooner was an officer outside the door on his way back to duty than his rivals began maneuvering to see who would enjoy memsahib's favors until the husband's next leave. "The fact was that hill stations presented an unusual picture of a race that is supposed to be frigid."

Masters sees the inanities of the messroom code, but he also understands the sacrifice, the loyalty and heroism implied in the medals and battered regimental silver so proudly displayed in the messroom cabinets. He was part of a great tradition in India, now gone forever. Few kind words are spoken nowadays for that tradition, but it was not all bad. Master's dispassion and humor will help restore the balance.

Alec Waugh's new novel

The wide divergence that has occurred in the last forty years between the American and British branches of English literature is perfectly illustrated in Alec Waugh's diverting new novel, ***Island in the Sun*** (Farrar, Straus and Cudahy, $3.95). It is on a subject uppermost in the minds of the American literati, but, with two possible exceptions, no current American novelist would have written it, or could have written it, in a manner even vaguely resembling the one Waugh has chosen.

Island in the Sun, to peel it to its core, deals with the color problem and political self-determination on the mythical island of Santa Marta in the British West Indies. The contemporary American novelist confronted with these two subjects rolls up his sleeves forthwith. Depending on his temperament, he becomes sanctimonious or acrimonious; his eyes, though they can distinguish black or white, are blind to gray. The idea that humor exists is offensive, and the literary necessity of sharp observation is dismissed as besides the point.

Waugh, on the other hand, has a lively time telling what happened on Santa Marta when a nosey American journalist discovered, and printed, that some of the island aristocracy had Negro blood. The revelation came at a ticklish moment because a new constitution for the island was in the offing, the [illegible] labor leader was plotting trouble and a daughter of one of the feudal families exposed by the journalist had become engaged to the British governor's son.

In the West Indian sunshine of Waugh's Santa Marta love flourishes and tempers on occasion rage. The events set in train by the arrival of the American journalist lead to arson and murder, which Waugh examines with the same sardonic equanimity his brother Evelyn displays. The ambitions, the jealousies, the fears and the inhibitions of Santa Martans Waugh delineates with a deft pen, engaging humor and sympathetic understanding. His colored people have faults, like the whites, and while Waugh is expounding their plight he does not overlook the chips on their shoulders.

It is easy to read *Island in the Sun* as merely an engaging story, for both the Waughs are adept at story telling, but when you come to the end you may discover he has implanted in your mind ideas about the race problem that you have missed in the diatribes of the professional crusaders.

Random Choices

The Grand Mademoiselle, by Francis Steegmuller (Farrar, Straus and Cudahy, $3.75): A well written biography of the singular Duchesse de Montpensier, who was the richest woman at the court of Louis XIV and whose great love was thwarted by a king.

The Five-Dollar Gold Piece, by Orville Prescott, with Vasiliu illustrations (Random House, $3.50): Amusing reminiscences of the daily book reviewer for *The New York Times*, who exercises a discerning and steadying influence on American letters.

H.M.S. Ulysses, by Alistair MacLean (Doubleday, $3.95): An exciting first novel by a World War II sailor about a tragic convoy to Murmansk.

The Look of the Old West, by Foster-Harris with illustrations by Evelyn Curie (Viking, $7.50): The author is not interested in statistics on the Old West but in how the statistics "kept their pants up." It is indispensible reading for anyone still in the thrall of America's most romantic period.

Second Ending, by Evan Hunter (Simon and Schuster, $3.95): The author of *The Blackboard Jungle* takes a look at heroin addiction among the bopsters. The paperbacks have pretty well exhausted the subject, but Hunter's journalistic skill gives this novel special interest.

J. D.

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SHERRY: THE ARISTOCRAT

By James A. Beard

If you are like most people, the unique flavor of sherry is your earliest "taste memory" of wine. Millions of insistent children have been permitted by their parents to take small sips of it, and there have been some who have not made wry faces. I was the sort of child who liked sherry right from the start. I associated it with Spanish treasure ships, pirates and the lusty characters in Shakespeare who were always drinking "good old sack." In my less romantic maturity, I tend to think of sherry as comfortable and proper. As Thomas Carlyle's wife, Jane, said: "A glass of sherry makes all cozy inside."

It was the English, not its Spanish makers, who gave sherry its enormous status and popularity. In England particularly, sherry is regarded as the aristocratic wine, a drink of dignified, well-mannered hospitality. In the grand days of the Empire no great home was without its decanter of pale golden sherry; it stood on the sideboard awaiting the arrival of guests. It was served with what the English call a "biscuit."

This ancient wine was first drunk in western Europe and England at the time when the Moors ruled southern Spain. The town that is the center of the sherry industry is Jerez de la Fontura, then called Sherris. Hence the name of the wine. All sherry originally was heavy and sweet. About the beginning of the 16th century, English taste buds began to demand a dryer product, and the casks of dry sherry they ordered were marked "seco," Spanish for "dry." This term became the "sack" so often mentioned by Shakespeare and other English literary lights of the period.

Sack was so important to the swashbuckling Elizabethans that even when England and Spain were at war, English privateers made certain that the supply would continue unimpeded. They raided Spanish ports and seized huge amounts of the wine—to the delight of Elizabeth and her court.

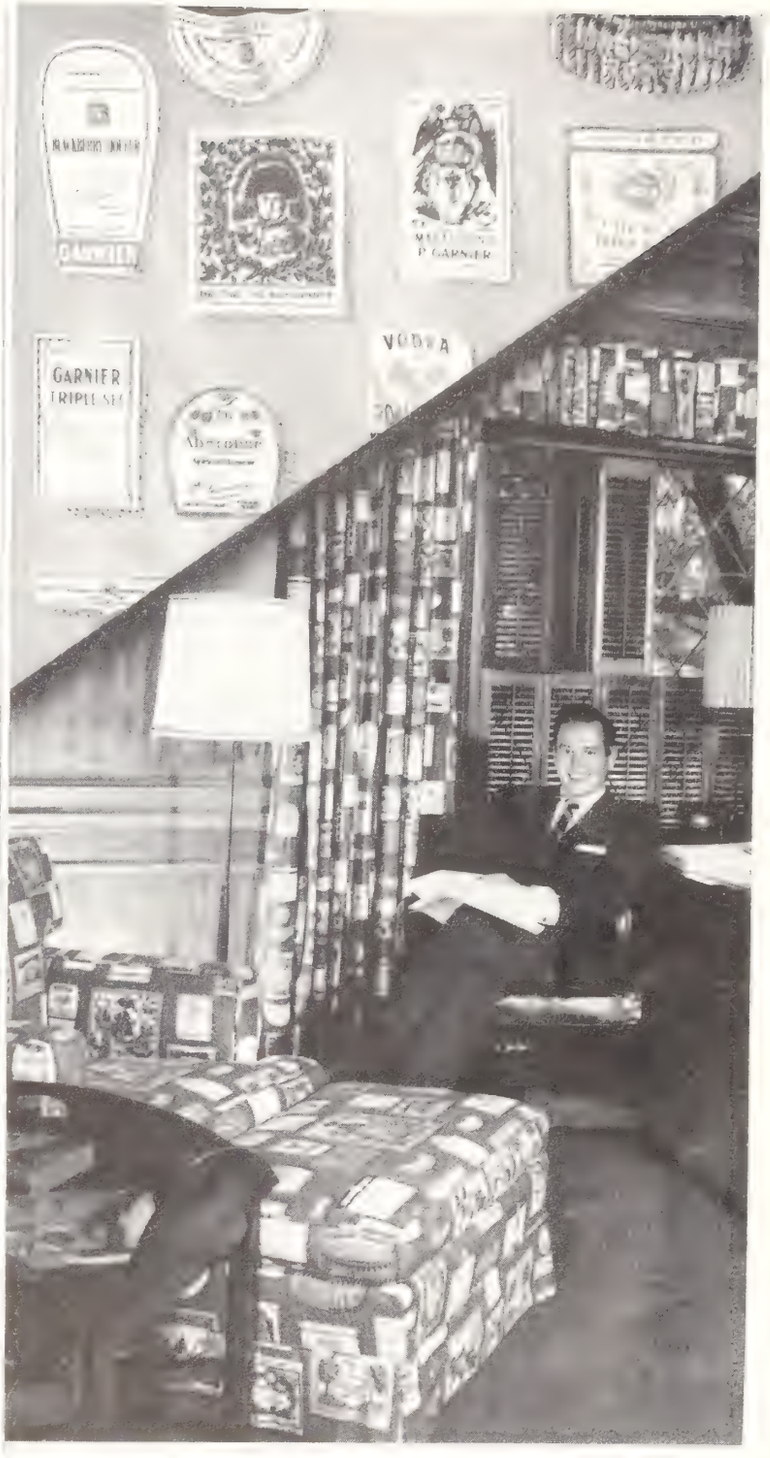
British respect for sherry is still evident in the names of the great shipping families at Jerez de la Fontura: Williams and Humbert, MacKenzie, Buck, Davies, Gordon, Duff-Gordon. For generations these families have been a bit of Britain firmly established in the midst of the Spanish sherry producing area.

Sherry is made by a process peculiar to it alone. In fact, it goes through several steps that would be considered unthinkable in the making of other famous wines. For example, after the grapes are pressed, the new wine is put into casks, and these are stacked in open courtyards and gardens. Here they stand, above ground, exposed to the sun and weather, a treatment that would quickly ruin a fine Bordeaux or Burgundy. After the first violent fermentation takes place, a second fermentation, called a "flowering," occurs, and a thin film of yeast forms on the wine. At this time, the wine is classified as to quality. The casks are usually marked with strokes of chalk—one, two or three strokes, referred to as "raya," "dos rayas," "tres rayas," the latter being the poorest quality.

This double fermentation often takes as long as a year and a half. The casks are checked and reclassified—as pale dry, medium or sweet wine—over a period of three or four more years. Finally they are placed in the *criadera*, or "nursery," where they stay until they are introduced into the *solera* for which they have been selected. The word *solera* means roughly "soil" or "foundation," and it is aptly used for it is the *solera* that in the end determines the quality of the sherry produced.

Imagine three rows of casks perched one above the other.

Continued on next page



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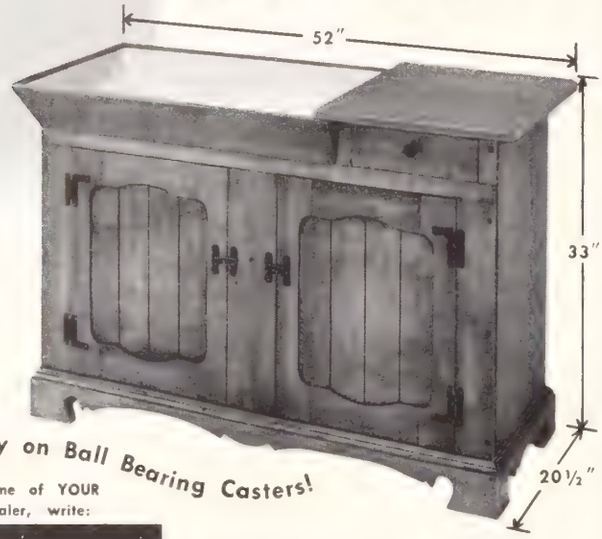
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CORKSCREW *continued from preceding page*

The bottom row holds the oldest wine, the second row the next oldest and the top row the youngest. When the shipper bottles sherry, he draws a little from each cask in the bottom row—never more than 30 percent. This is replaced with wine from the second row of casks, an equal amount being taken from each one. The second row is in turn replenished from the top row, and this is supplied from the nursery stocks. Thus there is always a residue of old sherry to blend with the newer wine. Naturally, the finer the *solera*, the finer the sherry. The names of famous old *soleras* are household words among sherry lovers: Dry Sack *solera*, #28 *solera*, Tio Peppe *solera*, Bristol Cream *solera*, Victoria Cream *solera* are a few that have been known for years. Some are over a hundred years old and their value could not possibly be estimated. You might pause the next time you drink a glass of fine sherry and remember that you are imbibing at least a few drops of very ancient wine.

The many sorts of sherries may baffle the uninitiated. A puzzling term one often sees is "East India Sherry." This meant in the old days that the casks had actually been given a long sea voyage—originally to India and back—to age and ripen the wine. This practice is no longer followed; only the name survives. Here are the classifications of sherry:

FINO: The very pale dry sherries are called Fino sherries and should be drunk well chilled for best effect. These are admirable aperitif wines, very stimulating to most people.

VINO DE PASTO: These are dry, but much tenderer to the tongue and palate. They should be chilled.

MANZANILLA* and *MONTILLA: The latter is really not a sherry but is considered so by many people. Both are exceedingly dry. Some Manzanillas are almost astringently dry.

AMONTILLADO: These are still dry, but darker in color and more definitely aged; they are the great favorites with most sherry drinkers. They should be chilled.

OLOROSO, AMOROSO* and *GOLDEN: These romantically named sherries are medium dry, nutty flavored.

BROWN* and *CREAM: These are rich, sweet and very heavy. They may be drunk at room temperature or cooled, as you wish. Serve them as after dinner wines as well as for apertifs. With nuts and fruits they make a good evening snack, and with sweet biscuits a very popular ladies' afternoon tipple.

Sherry is used so much in cooking that there are many confused housewives who believe there is a special kind known to the world as "Cooking Sherry." There is no such thing, even if it says so on the bottle. A good drinking sherry is a good cooking sherry. It is the flavor, not the alcohol, that is important in all wine cookery; consequently, the better the sherry the better the result. The wise cook uses it generously, but with discretion. Just enough is perfection; too much drowns the natural flavor of the food you wished to enhance.

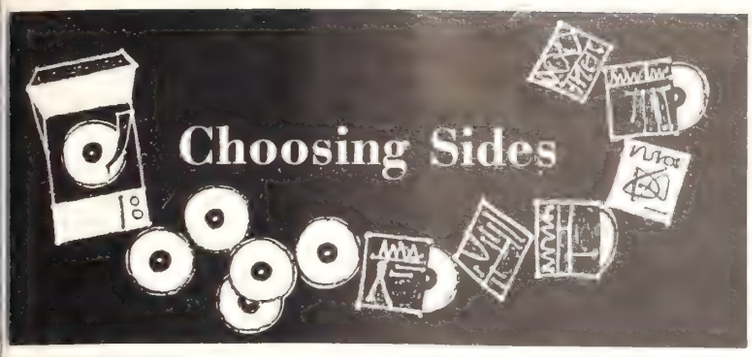
Although sherry is native to Spain, it is also made in other countries and in our own California. Some years ago, California sherry was produced by a short cut method. The vintners were persuaded by Frank Schoonmaker, the wine expert, to change to the *solera* system, and thanks to him we have very good American sherries today.

To my taste, sherry has little place in mixed drinks. I prefer it straight or in an eggnog or flip:

Sherry eggnog: Break a fresh egg into a cocktail shaker. Add 1 teaspoon of sugar, 2 ounces of sherry (or more, if you like) and a cup of rich milk. Shake these ingredients together thoroughly. Strain the mixture into a tall glass and dust the top with nutmeg.

Sherry flip: Break a fresh egg into a shaker and add 1 teaspoon of sugar and 2 ounces of sherry. Shake well, strain into a wineglass and dust with nutmeg.

Sherry glasses are conically shaped. They should be clear crystal to enable you to observe the delicate shadings of the various types of the wine. If you are serving sherry chilled, be sure that the glasses are cold but don't let them be damp when you pour the wine.



A BALLOT FOR BALLET

By Irving Kolodin

For uncounted millions of Americans, December 12, 1955, will rank as a day of Discovery, the introduction to a world of entertainment they never knew existed. That was the occasion, of course, on which the Sadler's Wells Ballet Company, bidding farewell to this country at the end of its fourth American tour, appeared on the *Producer's Showcase* TV program and rolled up an astonishing audience; counted by the same rule of thumb used for measuring the competing Burns and Allen *and* Godfrey's *Talent Scouts* programs, it totaled 30,000,000 viewers.

Along with discovering that Margot Fonteyn, Michael Somes, Rowena Jackson, Beryl Grey, et al, are pretty fine dancers, these "uncounted millions" learned that *Sleeping Beauty* is something special in the way of visual entertainment, and Tschaikovsky even more special as a composer of ballet music. It may seem rather late in the day for this revelation, but candor compels the notation that those who thought they knew their Tschaikovsky made the same discovery only a few years ago when Sadler's Wells brought the work for the first time to New York's Metropolitan Opera House.

Ballet Is Music, Too

Of course, we were long familiar with the "Bluebird Variation" and the "Waltz of the Flowers," but those first fine performances under the direction of Constant Lambert (unfortunately, since deceased) demonstrated to the fortunate few—relatively speaking—in the theatres around the country that there is not only the music of ballet, but also the ballet as music. That is to say, most of us who knew these items so well or the various bits of *Swan Lake* or *Nutcracker* ("Sugar Plum Fairy," "Dance of the Flutes," "Arabian Dance," etc.) were equally ignorant of the bigger lines and larger pleasures of the total miracles wrought by Tschaikovsky. Fortunately, for those who acquired a new awareness of the music from the telecast, and for those who missed the experience but are eager to sample its aural equivalent, the echo is easily available from records.

A Commercial Whimsy

Whether it is *Sleeping Beauty*, *Swan Lake* or *Nutcracker*, there are choices among complete versions of Tschaikovsky's fertile inventions. Antal Dorati (an old hand at ballet) has recorded all three complete for Mercury, with the Minneapolis Symphony. Energy and excellent technical work characterize all, though I would mention only the *Nutcracker* (Mercury OL-2 101) as an unqualified choice. I would stipulate the *Sleeping Beauty* and *Swan Lake* as directed by Anatole Fistoulari (London LL 636-637 and LL 565-6) as preferable. Fistoulari is an excellent ballet conductor who actually participated in the most recent Sadler's Wells tour. Robert Irving, the company's present musical director, also has a full length *Sleeping Beauty* on RCA Victor (LM 6034), and an abbreviated *Swan Lake* on the less expensive Bluebird label (LBC 1064). Both are of equal musical and technical excellence, despite the commercial whimsy that decrees a disparity of price.

Oddly enough, the same trend toward preference for the complete rather than the fragmentary (which has favored the Tschaikovsky works noted above) has also affected fashions in recordings of Ravel's *Daphnis et Chloe*. For years and years, it was the Suite No. 2 (containing much of the most exciting music in the score) which was favored in performances by Koussevitzky and the Boston Symphony, Toscanini and the NBC (Victor LM 1043) or Ormandy and the Philadelphia (Columbia ML 4316). However, in the wake of the Sadler's Wells performance of the complete score —with chorus—listeners have discovered a new unity and purpose

(Continued on next page)



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CHOOSING SIDES

continued from preceding page

in Ravel's original conception. Ernest Ansermet made this apparent in a path-breaking version with his Suisse Romande orchestra on London (LL 693) a couple of years ago, and the avenues of approach have been widened in later versions by Antal Dorati (Mercury 50048) and Charles Munch with the Boston Symphony (LM 1893). The last-named disk scored high in a recent critics' poll of 1955's "Best."

These are the advance guards in the parade which will, eventually, see all the celebrated ballets of the last hundred years in total form on records. So far, such others as Delibes' *Coppelia* and *Sylvia*, Prokofiev's *Romeo and Juliet* and *Cinderella*, Adolphe Adam's *Giselle* and Malcolm Arnold's *Homage to the Queen* are available only in part or not at all, but these oversights will surely be remedied within a short time. Meanwhile, the Delibes scores have been effectively surveyed by such conductors as Monteux (RCA Victor LM 1913) and Desormiere (London LL 846), the Prokofiev samples are extensive on Columbia 4229 and RCA Victor LM 6028, and Adam is generously served by Irving and the Royal Opera—Covent Garden—Orchestra on RCA Victor LM 1092.

Either for those whose interest in ballet music has been stimulated by such happenings as the TV *Sleeping Beauty* or with "live" performances by the traveling troupes of Ballet Theatre, New York City (Balanchine) Ballet, or others, it is worth noting that much of the best contemporary music came into being for similar purposes. That is to say, whether Stravinsky's *Petrouchka, Firebird* or *Sacre du Printemps* are actually being danced right now, or Hindemith's *St. Francis* or Falla's *Three Cornered Hat*, they shared much the same purpose; namely, to support, by melodic, harmonic and rhythmical devices, the projection of a dramatic situation on a stage.

In this respect it is absorbing to note that contemporary composers, by and large, have fared better with ballet-as-story than they have with opera-as-story. For every contemporary opera that has sustained a place on the stage—the list is too short to be mentioned without embarrassment—there are five ballets which are playable, time and again. This may relate to the circumstance that ours is an instrumental time rather than a vocal one and that it is easier to invent a plausible scenario than to write a playable text for music-drama; finally, that the technic of execution is more easily acquired on *pointes* than *viva voce*.

The consequence is that interest in ballet may well serve as a link to certain kinds of contemporary music that may seem to some a bit difficult and abstruse—not only the Stravinsky works mentioned above, but also such others as Bartok's *Miraculous Mandarin*, Schuman's *Undertow* and Menotti's *Sebastian*. Copland's *Appalachian Spring* has an honorable place in this sequence, though it has long since moved out of a special into a general category, likewise his *Rodeo* and *Billy the Kid*. How general the category is may be noted in the fact that it was Agnes de Mille's choreography for *Rodeo* (in the early '40s) that commended her to Rodgers and Hammerstein for participation in an affair which attained fame as *Oklahoma*.

Interest in ballet may also serve as a link to music's obscure past. Innumerable ballets have been based on the works of greats like: Handel (*The Gods Go A-Begging*), Bach (*The Wise Virgins*), Scarlatti (*The Good Humoured Ladies*), Rossini (*Boutique Fantasque*), Meyerbeer (*Les Patineurs*), Chopin (*Les Sylphides*), Chabrier (*Cotillon*), Debussy (*L'Apres midi d'un Faune*), Ravel (*Bolero*), even Sir Arthur Sullivan (*Pineapple Poll*). Indeed, one might paraphrase Dr. Samuel Johnson by saying, Sir, show me a composer who has not had a ballet built on his works, and I will show you no composer.

What seems clearly evident from this discussion is that the interrelation of music and movement is a complex thing, from which all concerned derive mutual benefit. If the telecast of Tschaikovsky's *Sleeping Beauty* disclosed one thing about his magnificent score for that ballet, then Manuel Rosenthal's arrangement of Offenbach music for *Gaité Parisienne* (as recorded by Arthur Fiedler and the Boston "Pops" orchestra on RCA Victor LM 1817) reveals another aspect of the values movement can impart to music, and vice versa.

Indeed, the values can be so interchangeable that a sumptuous melody by Borodin for his *Prince Igor* ballet music can become Hit Parade matter as "Stranger in Paradise" from *Kismet*. Believe me, it is richer, more stirring and of greater enchantment as delivered by Leopold Stokowski in the original form (Victor LM 1054) than when sung by any musical comedy voice, whether it belongs to Alfred Drake or Howard Keel.

For a list of preferred recordings, see next page.

List of Preferred Recordings

STRAVINSKY: PETROUCHKA	*L'Orchestre de la Suisse Romande, Ernest Ansermet, Conductor*	LONDON LL 130
STRAVINSKY: FIREBIRD	*L'Orchestre de la Suisse Romande, Ernest Ansermet, Conductor*	LONDON LL 889
STRAVINSKY: SACRE DU PRINTEMPS	*Philharmonic Orchestra, Igor Markevitch, Conductor*	RCA LHMV 1
HINDEMITH: ST. FRANCIS	*Philharmonia Orchestra, Otto Klemperer, Conductor*	ANGEL 35221
DE FALLA: THREE CORNERED HAT	*L'Orchestre de la Suisse Romande, Suzanne Danco, Soprano*	LONDON LL 598
BARTOK: MIRACULOUS MANDARIN	*Chicago Symphony Orchestra, Antal Dorati, Conductor*	MERCURY 500038
SCHUMAN: UNDERTOW	*Ballet Theatre Orchestra, Joseph Levine, Conductor*	CAPITOL P-8238
MENOTTI: SEBASTIAN	*San Francisco Symphony Orchestra, Leopold Stokowski, Conductor*	RCA VICTOR LM 1858
COPLAND: APPALACHIAN SPRING	*National Symphony Orchestra, Howard Mitchell, Conductor*	WESTMINSTER 5286
COPLAND: RODEO	*Ballet Theatre Orchestra, Joseph Levine, Conductor*	CAPITOL P-8196
COPLAND: BILLY THE KID	*National Symphony Orchestra, Howard Mitchell, Conductor*	WESTMINSTER 5286
BACH: THE WISE VIRGINS	*Vienna State Opera Orchestra, Franz Litschauer, Conductor*	VANGUARD 440
SCARLATTI: THE GOOD HUMORED LADIES	*Vienna State Opera Orchestra, Franz Litschauer, Conductor*	VANGUARD 440
ROSSINI: BOUTIQUE FANTASQUE	*Philharmonic Orchestra, Alceo Galliera, Conductor*	ANGEL 30001
MEYERBEER: LES PATINEURS	*Boston Pops Orchestra, Arthur Fiedler, Conductor*	RCA VICTOR LM 1817
CHOPIN: LES SYLPHIDES	*Paris Conservatory Orchestra, Roger Desormiere, Conductor*	LONDON LL 884
DEBUSSY: L'APRES MIDI D'UN FAUNE	*Symphony Orchestra, Leopold Stokowski, Conductor*	RCA VICTOR LRN 7024
RAVEL: BOLERO	*Paris Conservatory Orchestra, Ernest Ansermet, Conductor*	LONDON LL 1156



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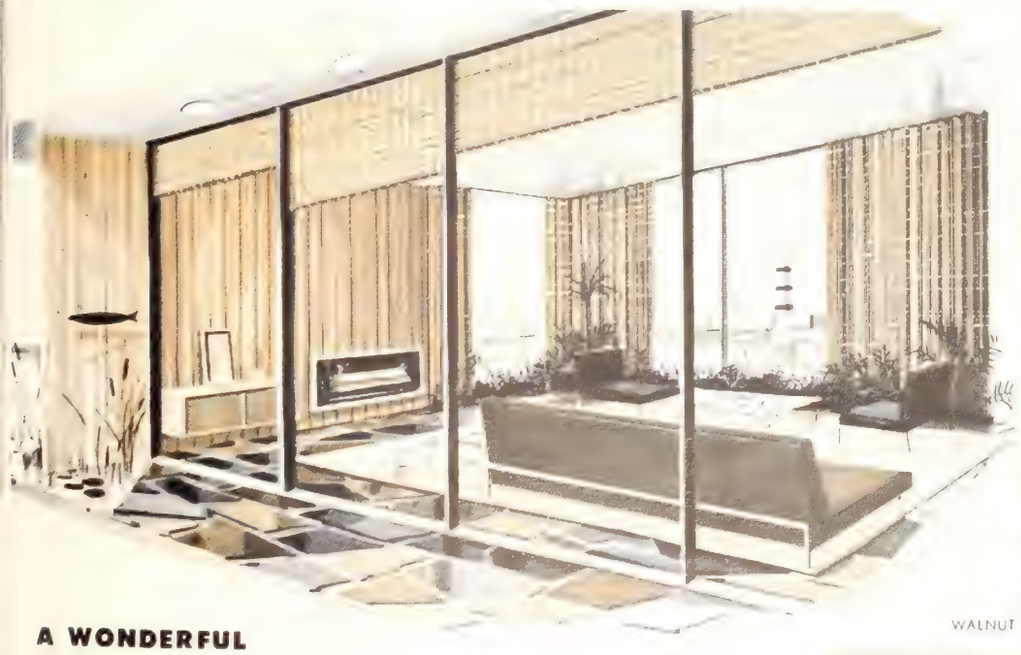
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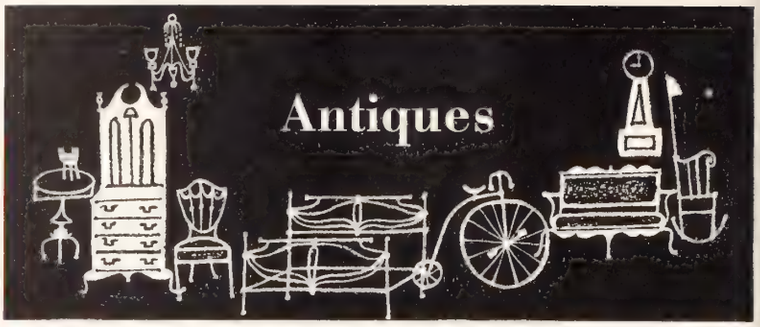


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EARLY AMERICAN: FINE ART AND FOLK ART

By Alice Winchester

How early is "early American"? And how American is it?

This term for antiques is one of the most widely used and one of the most loosely defined. It has been applied to almost anything from a pine settle of 1650 to a mechanical penny bank of 1890. It often refers, as seems reasonable, to household gear of the seventeenth or eighteenth centuries; but we hear it used for Currier and Ives prints, for instance, which were made in the second half of the 1800's; for pressed glass and art glass of types produced after the Civil War and even after 1900; for chinaware, metalware and textiles made in Europe or in the Orient and for other heirlooms that are neither very early nor very American.

A false conception

Actually "early American" is more or less synonymous with "American antique", and that, as we have seen, is an elastic term. Early American does not denote any single style or type or period. Yet to many people it has come to mean only country antiques. It calls up a mental picture of pine furniture, pewter, ironwork, cotton fabrics printed in small patterns, heavy pottery, colorful painted tin. Early American in this special sense is widely used in connection with modern reproductions of household goods, to distinguish simple, informal wares in old styles from the more sophisticated period pieces commonly called traditional. But these are really trade names, not antiquarian terms. *All* the old styles, formal and informal, are traditional, and many of the sophisticated ones are early American.

Is this confusing? It needn't be if we abandon these vague, misleading names and speak of antiques in their own terms. This usage of early American in the sense only of the cosy, informal, and quaint arises out of a false conception of what early America was like.

We were all brought up on tales of frontier life in America, its hardships and crudities, and we heard less of urban life in the early days. But full-fledged cities existed here by the mid-1700's. In the largest of them, Boston, Newport, New York, Philadelphia, and Charleston, there were well-to-do folk who lived in what may accurately be described as luxury.

Most of the colonists looked to London for leadership in matters of taste and style, for they thought of England as home. Many sent their sons to England to be educated. Some of them imported from England the best they could afford in the way of fashionable furnishings for their homes.

But not all this finery had to be imported, at great expense and with long delays. In the cities there were craftsmen fully competent to cater to the demands of the local aristocracy, some newcomers from abroad, others born and trained here. In the early newspapers we read of many a craftsman "late from London", and ready to supply wares "as fine as may be had from London".

Cabinetmakers and carvers working in mahogany from the West Indies and Honduras followed designs in the English pattern books of Chippendale and Hepplewhite, and with a skill to rival their English contemporaries. Silversmiths wrought their shining metal into forms as graceful and as richly ornamented as those produced in London.

The exotic appeal

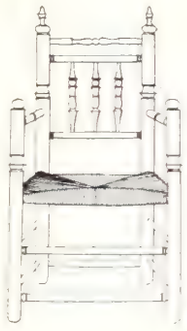
Not all the elegancies of the home were produced here with equal success. American glassmakers of the eighteenth century could not rival the best craftsmen of England and Ireland. The

(Continued on page 136)

Early American craftsmen had skill and inventiveness



Connecticut Valley doorway



Carver chair



Staffordshire salt glaze



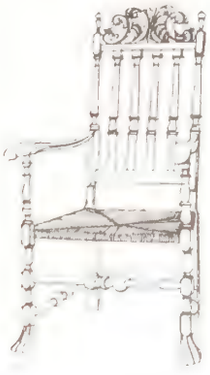
English delft jug



Brass candlestick



Philadelphia highboy



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Pewter tankard



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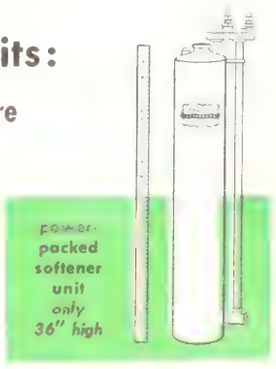
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ANTIQUES *continued from page 134*

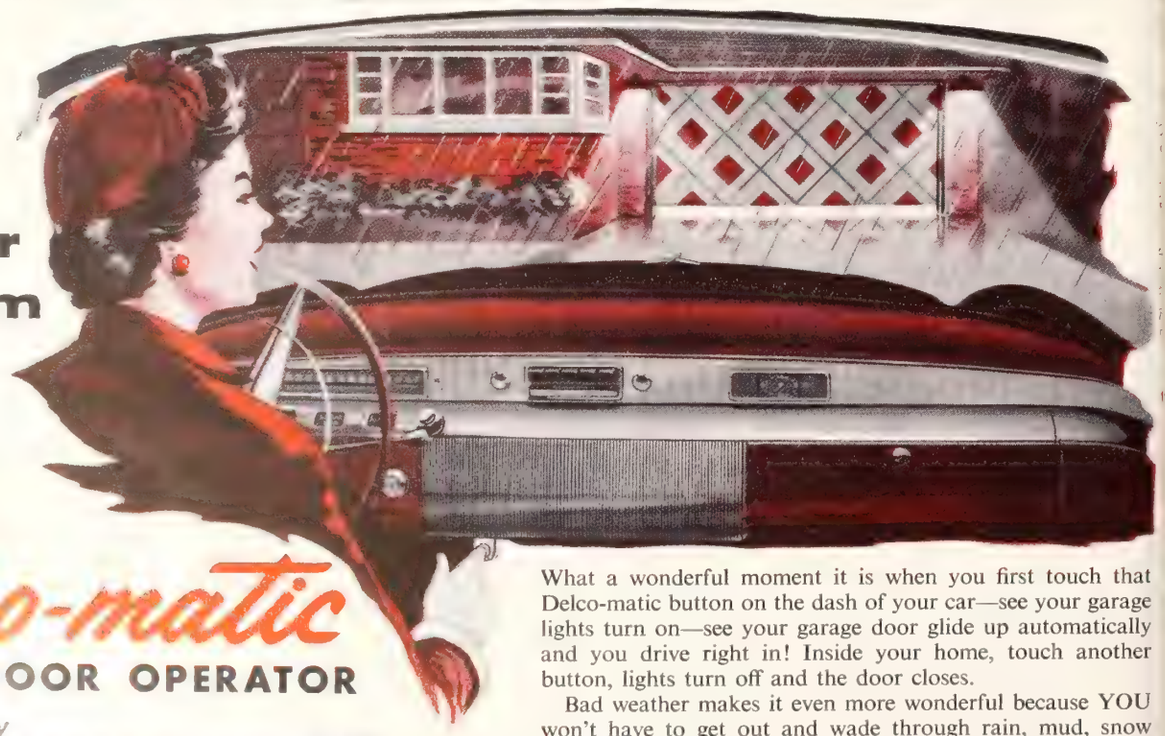
first to approach them in quality was John Frederick Amelung who began working in Maryland after the Revolution. Potters were among the earliest and most numerous of American craftsmen, but their wares were thick and heavy, and not until the 1820's did one of them, William Ellis Tucker, succeed in making porcelain in any quantity. Native fabrics for draperies and upholstery were also lacking, as were fine rugs. But these luxuries could be imported.

In the fine urban dwellings of the eighteenth century could be seen English cut and engraved glassware, English delftware, salt glaze, and creamware. Chinese porcelain, silk damasks and lampases and brocatelles from the Continent, carpets from England and rugs from the Near East. We have virtually adopted these things as American antiques, because they were used in early American homes. Such luxuries are as truly early American as the country antiques, and between the two extremes are plenty of pieces that are neither fine art nor folk art.

The appeal of country antiques is their individuality. They were made by craftsmen not necessarily less skilled but less highly trained and less well equipped than their city cousins. For furniture they used native woods and often dressed them up with paint in pictorial designs or in simulation of wood graining. Their pieces were primarily utilitarian but often embellished with a bit of turning or carving, a pierced motif in a chair back or a scrolled edge on a table top. In iron, tin, pewter, pottery, glass, linen, and wool, the country craftsman showed the same individuality.

Styles changed more slowly in the country than in the centers of fashion, and simple handmade articles continued to be made there in the traditional way long after city dwellers were enjoying the doubtful benefits of the machine age. These unassuming creations are beloved of many collectors today. They seem very much at home in the country, where they were made, particularly in an old house. And for people of different tastes, there are all the other kinds of early American.

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PAINTING *continued from page 78*

in New York and Yutaka Ohashi in Boston.

Perhaps the war, as a consequence of focusing national interest on Asia, fostered this wide hospitality towards Oriental influences through the contacts that many of the younger generation made directly with the Orient in the service. But perhaps this widening hospitality toward Oriental forms and calligraphic modes, which shows itself particularly in the work of artists linked to what we have loosely described as "abstract expression", points to a reason other than the increased familiarity brought about by the war in the Pacific.

However, before we undertake to explore this possibility, there are two other points I would like to underline regarding the work of practically all the younger artists I have mentioned: the assertive two-dimensional emphasis of their interests, and their dependence on running rhythms for the organization of their paintings rather than the angular structure of rectilinear forms within a suggested three-dimensional space which generally marks the work of their European colleagues. It is in this emphasis on linear rhythm and a greater interest in two-dimensional organization of the picture surface that we find the work of these Americans to differ inherently from that of their European contemporaries—"abstract" or "non-figurative" in the conventional sense of representation as both may be.

What is the reason for this difference between the expressions of the younger artists of our country and of Europe? Is it merely a matter of incompetence or lack of understanding on the part of American painters as we so often hear intimated? Or is it something deeper that makes this linear emphasis and the relatively two-dimensional interest of our own contemporary painting seem so natural and so effective and at the same time so alien, for the most part, to European practice?

The term "expressionist" crops up in any survey of the background of these particular trends in American painting, both in the term "abstract expressionism" and in the fact that the work, figurative or non-figurative, of those three teachers whose influence was so deeply felt during the war years and just antecedent to them Hofmann, Beckmann and Zerbe may fairly be described as "expressionist." "Expressionism" in this sense is a mode of pictorial composition based on an organization of dominent linear rhythms emotionally or nervously inspired, in contrast to an intellectual concept of form, architectonically achieved. This in a general sense may be seen as the characteristic art style of northern Europe in contradistinction to the style of the south, or, more strictly, the Mediterranean basin tradition: the linear, decorative or expressive, in contrast to the sculptural or architectural concept of form.

Perhaps it is not strange that "expressionist" art makes such an immediate appeal to the American public—artist and layman alike—since the roots of the transplanted art traditions in this country have always been more often north European than Latin—much more emphatically English or German than French or Italian. We see this sympathy not only in the abstract expressionism of the last fifteen years but in the caricature and topographical bases of the American Scene school of the nineteen thirties. Munich's dominance in the latter half of the previous century, in the German Romantic background of the Hudson River school and the English portrait tone of our Colonial work. All these are basically more akin one to the other than they are to any characteristic Mediterranean basin expression, emphasizing as the latter does an intellectual and structural concept of form rather than a linear and emotionally founded one.

Then, to carry this suggestion of possible links a step further: if our sympathies lean toward the linear expressionist traditions of northern European art, these in turn have a direct relationship to the animal design decoration of early Scandinavia. And the picture begins to take a still wider embrace. Europe's invasion by the animal design underlying the art of medieval Scandinavia and the Irish illuminated manuscripts traces its way along the amber route of the Danube to the Black Sea, and from the Black Sea and south Russia into Asia; the cycle begins to repeat itself. For the roots of the zoomorphic art wherein gods and animals are portrayed as one, which the nomads carried to Europe, were also the roots of Chinese decoration and closely allied in spirit to that which gives its rhythms to the calligraphy of China and Japan. Why, then, should a generation and a people peculiarly responsive to the linear rhythms of north European art be not equally responsive to those of the kindred rhythms of the Orient? And why should artists

continued on next page

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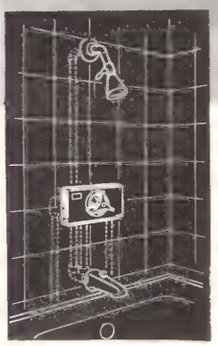
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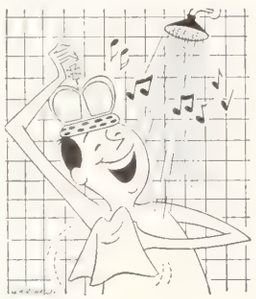
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PAINTING *continued from preceding page*

so conditioned by race or tradition be found wanting when they follow what is evidently most natural to them—the primarily two-dimensional linear expression—and be criticized for not employing the Mediterranean basin emphases which are relatively alien?

Another point is our nomadism, for as a nation we are nomads. We are a nation of immigrants, in a manner of speaking, constantly on the move. From Europe, for one reason or another, toward the West; from the east coast across the continent to the Pacific for three centuries, until in our modern world the possibilities of transportation have finally made a static existence for many of us a serious unlikelihood. The art of the nomadic peoples of Europe and Asia has always been that of the zoomorphic decoration with its running patterns in contrast to the art of settled peoples, the immobile dwellers around the Mediterranean basin, whose art is based on the static character of sculpture and architecture. Perhaps the time of the static expression belongs to yesterday—perhaps Calder, as our most "exportable" American artist, is the personal symbolization of this trend —Calder, "the mobilist."

And while you may say with justice that abstract painting is not the only type of painting that is valuable, and that quality and interest are not impossible in other modes of expression (admittedly the case), why is it that, today, so-called "abstract" painting has taken such an important place in the production of younger artists, not only in this country but also in Europe?

A painting is a means of communication. It must be considered as such if it is to be judged as a work of art. For a work of art can only be judged critically on the grounds of the effectiveness with which it speaks to its audience or to a highly trained sensibility. (It was Thomas Aquinas who in the *Summa* implied that the standard for measuring the quality of work of art was the judgment of the highest trained sensibility.) As a means of communication painting is a language made up of two elements: first, its surface features or vocabulary which are constantly changing, affected by every temporal, physical and psychological condition, just as is the vocabulary of our spoken language; and, secondly, its basic structure or syntax which changes only very slowly, if at all, from period to period, from style to style.

The peripheral references, the shapes related to a particular style or period, are features of this vocabulary, this constantly changing element; the structural essentials—its basic form relations within the delimitation of the canvas—are its "syntax." This latter is the relatively stable element which, when isolated, gives a sense of unity dominating multiplicity, a microcosm of the greater macrocosm.

And in an age such as ours it may be asked if one of the reasons why so many of our artists today are so zealously paring away the peripheral interests of a painting (which in other times have often been so contributory and enriching to a work of art, but today often seem only to confuse the pictorial expression) is not an unconscious desire to find in such an approach a reassurance of the essential stability of existence and, by setting up such models and reminders, to build a causeway over which we may move through the confusion of philosophical outlook in which we find ourselves in this age of decayed faith?

Perhaps this is how this particular trend in contemporary painting will one day be seen in relation to its time.

Coming in April

The classic vernal dilemma: to fish or to garden?

Ed Zern, a humorist who does both exceptionally well, offers a solution.

ON YOUR NEWSSTAND MARCH 20th

WHAT IS LIGHT? *continued from page 81*

The device would replace the eye and optic nerve of blind people and stimulate the brain electronically to create sensations of light and perhaps outlines of shapes.)

Visible light comes, like radio waves, in various wave lengths. The eye is similar to a radio receiver in that it is sensitive to a certain band, or spectrum, of wave lengths only. When light of all the wave lengths within this range is mixed together it appears to us as white. White light is in fact made up of all the colors we know. Newton, who discovered this in 1666, wrote: "The rays of light, to speak properly, are not colored. In them is nothing else than a certain power and disposition to stir up a sensation of this or that color." To prove this, he thrust a glass prism into a stream of sunlight. The prism broke up the light into its colored wave components, or spectrum. The same thing happens when water vapor breaks sunlight into a rainbow, or when a diamond shows colored fire. You can demonstrate it in your kitchen with a flashlight, a pan of water and a pocket mirror. With the shades down and the light switched off, you'll observe how the mirror set on a slant in the water and the water, acting like a prism, break the white beam into a multi-colored spectrum on the wall. Now stir the water. This mixes the colors of the spectrum, and the reflection on the wall will be all white until the water is smooth again.

The visible spectrum ranges from the red wave lengths (1/30,000th of an inch long) through orange, yellow, green and blue to the shorter violet ones (1/60,000). There are thousands of color gradations within these limits, but the untrained eye can distinguish not more than about 125.

A white object looks white because it absorbs practically no light. Instead, it reflects it all into the eye, and to the eye a mixture of all colors appears white.

Why do colored objects appear colored? Because their paint or pigments absorb—and thus remove—some components from white light: they reflect only the rest. Take, for example, a plant. From white sunlight, the plant's chlorophyll absorbs the red wave lengths. The left-over wave lengths

(Continued on next page)



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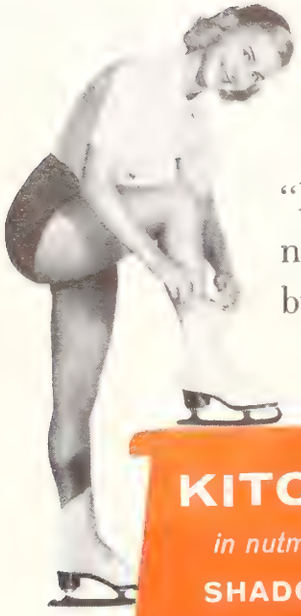
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WHAT IS LIGHT? *continued from preceding page*

are chiefly green. These are reflected to the eye, and we see the plant as green. Conversely, we see red when an object absorbs most wave lengths except the red ones, and therefore reflects only red.

Why does the sky, without any pigment in it, look blue? Because sunlight on its journey through the atmosphere encounters tiny particles—dust and molecules of air. They are too small to affect the longer light wave lengths, but they scatter ("diffract" is the scientific term) a lot of the sunlight spectrum's shorter wave lengths (blue). These come to our eye as the sky's blue.

An object that absorbs nearly all wave lengths of light appears black. A truly black object would absorb all wave lengths, but it doesn't exist. If it did, it would be invisible, and we could only guess its outline as it hid objects behind it. The nearest thing to the ideal black object is an (almost) completely closed cavity in an opaque body—such as a jug. Light entering the jug is almost completely trapped and absorbed.

Thanks to our knowledge of light's wave lengths, physicians can diagnose some diseases and the FBI can catch kidnappers. It's done with the spectroscope. Here's how:

Since any material object—say a drop of blood or a textile fiber—is made of atoms, it can be made to give off a glowing vapor when heated. This light, broken down by the spectroscope prism, yields a spectrum revealing the composition of the original material. No substance is so pure that the spectroscope won't pick out specific impurities in it, and these are important clues.

The doctor, wondering if a painter has lead poisoning, tests a drop of his blood in a spectroscope. If there's lead in it, he'll see it, even if there's so little that it wouldn't show up in chemical analysis. The FBI technician, examining a wool fiber caught on a fence, can tell whether it came from a suspect's shirt. Thanks to the spectroscope, the astronomer can explore the universe without a space ship. Each star gives off light; he analyzes it and finds precisely what substances make up the star. Thus he can tell, for instance, that some plant life as we know it could exist on Mars.

Now consider another interesting thing about colors.

You may have heard that the so-called primary colors—so described because they can be combined to form any other color but cannot themselves be broken down into component colors—are red, blue and yellow. That's wrong. The primary colors are red, blue and green. When red, blue and green spotlights are played on a screen, the place where they coincide will appear white.

The primary colors are the key to color photography. Color film has three layers, one sensitive to blue, one to green, one to red. Each layer takes on its proper color during developing. Then when white light passes through these layers consecutively, the wave lengths mix and many colors can be seen on a white screen.

Some light is invisible. Its wave lengths adjoin the visible spectrum, infra-red at one end, ultraviolet at the other. Infra-red light is useful, among other things, for locating enemy troops at night (the World War II sniperscope rifle) and for penetrating camouflage. On infra-red color film, the chlorophyll in living plants shows up red, but imitation trees made of cloth or dead vegetation appear dark, close to black.

Ultraviolet light has uses too, and dangers. It dissolves pigments, especially in textiles. If living organisms are exposed to a lot of it, their genes will be affected, and mutations may result. Fortunately for men, a layer in the atmosphere absorbs most of the sun's ultraviolet rays. The ones that get through, however, can affect the skin. After excessive exposure, the body deposits a protective pigment in the skin, and

(Continued)

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ON YOUR NEWSSTAND MARCH 20TH

continued from preceding page

we get tanned. By itself, ultraviolet light has long been used to kill viruses and bacteria, as in the making of vaccines, and may help produce new ones against mumps, measles, and the common cold. It was found, though, that some bacteria "killed" by ultraviolet light may revive if they are exposed quickly to white sunlight.

When a physicist speaks of light, he may be referring to a tremendous range of radiations—all similar to visible light in nature. This is the electromagnetic spectrum. It includes radio waves, heat waves (they are infra-red, too), X-rays, the gamma rays given off by radioactive materials and cosmic rays. Visible light is a tiny slice near the middle. In terms of this whole spectrum, we can be said to be about 99 per cent blind to the phenomena around us.

Just how visible light and other electromagnetic energy moves has been a prime concern to many modern physicists. Light was thought to travel in waves, until Planck and Einstein showed that at times it behaves like batches of particles. Einstein proved that light—like any other particle—is energy, in his celebrated equation $E=mc^2$. This stands for "energy equals mass multiplied by the speed of light (186,310 miles per second) squared," which is a way of saying that energy and mass—or weight—are different aspects of the same thing.

For the time being, physicists look on light as both waves and packets of particles. They cope with this dualism mathematically, but we can only try to imagine a simplification. If a wave of visible red light carries one packet of energy, violet carries two and ultraviolet eight; X-rays would carry 8,000, and gamma rays—as detected by a Geiger counter—perhaps 800,000.

Cosmic rays are pretty much the least understood form of energy in the electromagnetic spectrum. Almost every week there's news about them. Yet for all their perplexing obscurity, cosmic rays are closely related to the light from the 75-watt bulbs in your living room. And in a way, there's still mystery enough right there.







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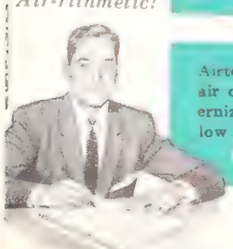
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LIGHT AND COLOR

continued from page 82

Portable lamps

Portable lamps are the most familiar source of light. Because they are a decorative element as well as functional, there are certain rules to be observed when choosing them. It is usually advisable to have all the lamp shades in a room of the same color and style. You can vary the materials, using opaque paper and stretched fabric for example.

The character and style of the bases should also be compatible. Floor lamps, too, should conform to the basic style of decoration in a room. In contemporary rooms whose other lighting is built-in, or concealed, handsome but simple floor lamps often lend distinction. To prevent crowding a room with too many tables, you can substitute floor lamps for end tables, simplifying the furniture arrangement. The height from floor to bottom of lamp shade is an important element. In floor lamps, from 47″ to 49″ variation is desirable; in table lamps, it may vary from 39″ to 42″.

Ceiling lights

Units recessed in the ceiling may be used with effect. Three units centered over the table, with a dimmer control, give you a choice of lighting effects. This should be supplemented by other types of lighting such as valance lighting at opposite ends of the room for a balanced effect.

Down lights, which cast light directly down rather than reflecting it on the ceiling are a good choice if you want to camouflage an unsightly ceiling (in a basement room, for instance). This type can also function dramatically over a dining table or furniture grouping. Additional lighting should be provided and the colors used in the room should be light in value and soft in intensity, unless your taste runs to extravagant effects.

Lighting by areas

For some years, cove lighting was considered the answer to lighting a room by areas. Now there is a more satisfying and flattering way of lighting broad areas of walls and windows in what decorators call bathed or washed lighting. People and furnishings look better; color schemes take on new life and meaning. The improvement of fluorescent lighting in its many forms is perhaps the greatest advance in successful room lighting. Some years ago its color was harsh and hard, reminiscent of the butcher shop and unflattering to the complexion. Today it is available in soft tones that supplement incandescent light admirably. The basic uses of fluorescent lighting in decoration by the new principle are cornice and valance lighting and bracket lighting. The method is the same in each case, but the application varies.

Cornice and valance lighting

Lighting from the top of your walls is called cornice lighting. Valance lighting is the similar application at valance height, usually not less than 10″ to 12″ below the ceiling. In a contemporary room, a cornice of wood painted to match the walls or covered with fabric to match the curtains can conceal fluorescent lighting across an entire wall. In a dining area with a unit recessed in the ceiling you might use cornice lighting in addition at opposite ends of the room for an effect of spaciousness and contrast to the feeling of coziness in the ceiling lights. The same plan works for other rooms where balanced light is wanted, and it can be supplemented by portable lamps. In a study, you can have illuminated book walls, down lighting over the desk, and a table lamp to relieve glare and shadows. Other types of supplementary lighting are swing-arm wall lights (on either side of a love-seat or over a table desk to save space) and dropped ceiling lights on pulleys which allow flexible lighting over a dining table or a low coffee table.

Since ceilings reflect cornice lighting, it is one of the most economical ways of getting lots of light. Used on the narrow walls of a room, it makes the room look square. Walls and ceiling painted a light color and lighted from a valance make a low room seem higher. Valance lighting can also be used to create a "room within a room." It can accentuate the texture of curtains, dramatize a group of pictures, light a wall behind a TV set to reduce eye strain. Another imaginative and practical way to use a lighted valance is over a bed. Fluorescent lights concealed behind a valance about one foot deep dramatize a bed ensemble and will supply light bright enough to read by.

Bracket lighting

This is another application of the horizontal line of fluorescent lighting which has wide acceptance

(*Continued on next page*)

LIGHT AND COLOR

continued

oday. Its chief advantage is that t can be directed both up and down. It is usually applied on a wall at about 5'6" from the floor (measured to the top of the bracket), at comfortable eye level. The major uses of bracket lighting are on walls over sofas, over storage pieces, as illumination for shelves in dining areas, over headboards or chests of drawers in a bedroom, over ranges or sinks in a kitchen, over or under decorative wall panels or groups of paintings, over work surfaces and play areas in children's rooms. Architecturally, brackets can be used as continuous light sources on brick or stone walls to accentuate texture.

Accent lighting

There are occasions when light is required purely for design interest. This is called accent lighting. You can dramatize a piece of sculpture, a decorative pierced screen, a grouping of plants or flowers by silhouetting it against a plain wall with small concealed floods or spots. This type of lighting should be used skillfully, however, so as to make the accented piece seem a part of the room, not a distraction.

Always remember that the decorative purpose of all lighting is to put people at ease and things in pleasing relationship.

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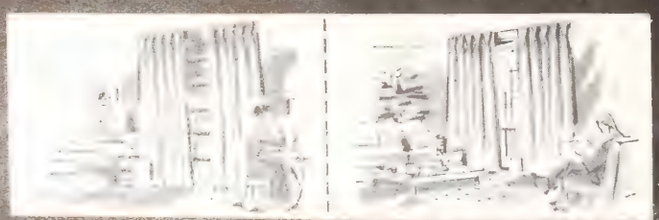
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GOOD LIGHT IN EVERY ROOM

continued from page 83



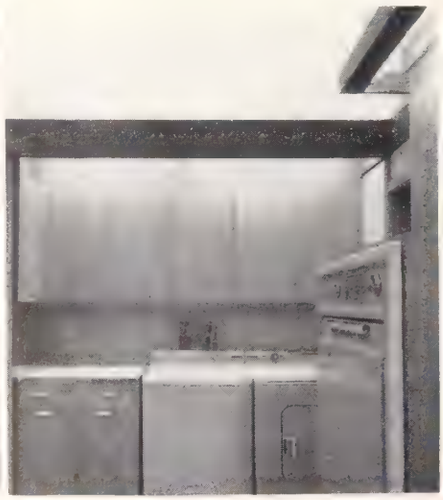
Child's room has lighting over desk-top and ceiling lighting above bookshelves. 40-watt fluorescent tubes, installed so they don't strike the eye directly, are used in both places. The room also has general ceiling lighting.



Bathroom countertop and mirror are illuminated from above by a 4′ fluorescent tube covered by a translucent fixture.



Family room gets general light from concealed strip over windows, work light from fluorescent tube over desk and decorative light from large plastic Chinese-style lamp fixture.



Laundry corner of kitchen is lighted by strip of two 40-watt tubes concealed behind door-high cornice. The washer and dryer are concealed when a folding door is closed.

LEONARD

HOW TO BUY A LAMP

continued from page 87

Before you buy a lamp, take into consideration the architecture and color scheme of the room. The style of your room determines how much decoration you will want on a lamp, from base to shade. A traditionalist looks upon a lamp as an interesting accessory, and rightly so. The most effective lamp for a traditional interior is one that complements and enhances a certain space in your home and accents the fine qualities of good furniture.

Simple modern interiors call for lamps with classic lines. The lamp should be in harmony with sculpture, glass window walls, and linear modern furniture. Since most lighting in contemporary homes is built-in and inconspicuous, you need fewer lamps, and they can be accents in a room. Interesting color and texture will make a decorative contribution.

It is important to keep the background colors of your room in mind. Reflection from a white or light colored ceiling offers good general lighting. Dark backgrounds absorb light and require a higher degree of illumination (more wattage). Lamps with plain, deeply colored bases make a warm contrast against cool backgrounds. White, cream or ivory bases, which are cold in color by themselves, are refreshing against deep-hued browns and yellows. Lamps that blend in with the background are a good choice if you have color accents elsewhere in the room.

Another point to observe is the scale of a lamp in relation to the size and height of the furniture. All lamps in a room should be at approximately the same level, whether you have table lamps or floor lamps. There are cases where you may deliberately use an over-scaled lamp on an over-scaled piece of furniture to give dramatic interest, but this is the exception. Lamps, furniture, rugs, and pictures should be planned as a unit for a pleasing composition.

In choosing lamp shades, be sure the shape and material are in keeping with the lamp base. Elaborate shades no more belong with simple, brass shafts than textured burlap or woven bamboo shades do on baroque bases. Whether the materials are opaque or translucent is important.

Light does not come through an opaque shade but it is cast upward through the top and downward in a focal glow. Opaque shades are best used to confine light in a specific area, for armchair reading, piano playing, or a family game table.

A translucent shade lets the light filter through. There are many degrees of translucence and your choice of materials will affect the lighting quality. Pale silk, or any light silk lining, emits more light than stiffened burlap, coated paper or heavy parchment. The colors of the materials you choose will influence the tone of the lamp light and its effect on the surrounding colors. Take time, in a lamp store, to judge the color and value of light through, under, over and around the shade. Make sure that glare from the bulb is concealed by the shade. Bear these points in mind when you buy a shade for a lamp you already have.

You may have a porcelain urn or blown glass bottle whose shape lends itself to a lamp base. If you want to have it wired for a lamp, first make a pattern of the piece by drawing around it in profile on a large sheet of paper. Sketch in a shade in relation to the shape and size of the base. Next, have the piece wired and mounted. Then take it with your sketch to the lamp shade maker or buy a ready-made shade that is appropriate with the base.

Try to picture the lamp in its future surroundings. The right lamp makes the difference in the look and comfort of any room.

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SCANDINAVIA *continued from page 94*

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Norwegian pitchers of bright colored pottery (yellow with white polka dots) are also made in black and white patterns. Designed by ceramic artist Kari Bing.



Swedish spice jars, which are also good containers for herbs, are gray ceramic with cork stoppers. Their squat shapes are good looking and easy to hold. Signe Persson designed them.



Casseroles for oven use, plate for cutting fruit, juicer for fruit were designed in cheery yellow-on-white patterns by Carl Harry Stalhane and made by Rorstrand of Sweden.



Finnish ceiling lamps (metal in colored enamel) in various shapes, are designed by artist Lisa Johansson-Pape.



Double teapots, sugar and cream pitcher are tough textured pottery with dark brown glaze. Designer is Finland's Richard Lindh.



Pitchers, casseroles in brightly colored enamels on metal are Danish by designer Jens H. Quistgaard for Torskov.



Salad bowl, carved from burl of teak, wood platter and tongs were designed by Norwegian artist Nils Jorgensen.



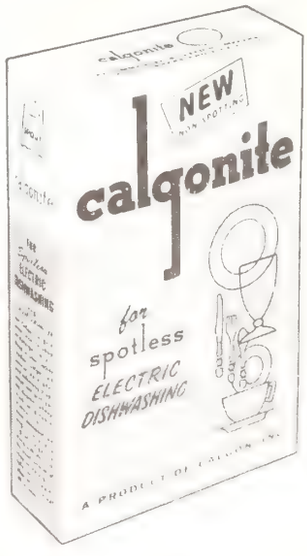
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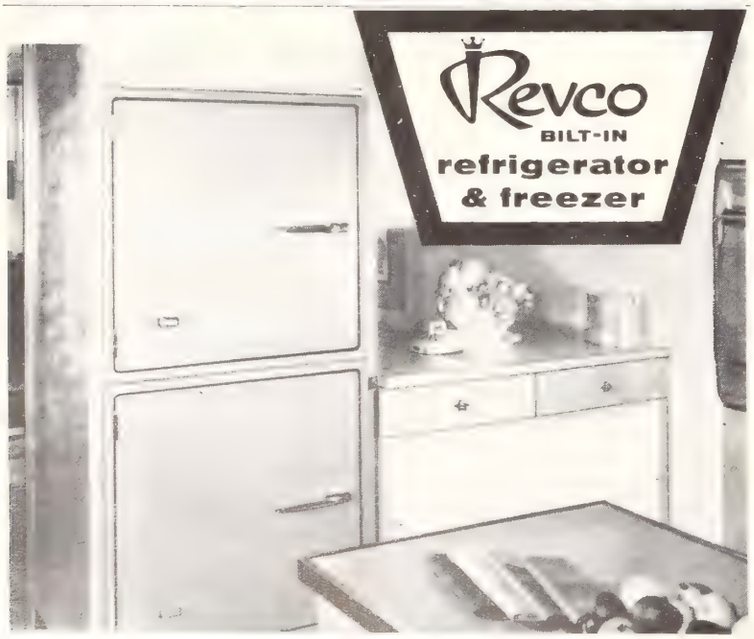
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SCANDINAVIA

(*Continued from page 94*)

includes posters and table linens. New things appear constantly, for the Permanente, despite its name, is not static. The standards for admittance are rigorous; there is even a Committee to Improve Souvenirs.

During the Cavalcade the showrooms of noted cabinetmakers, Fritz Hansen, Johannes Hansen and others, the silver shops of Georg Jensen, A. Michelsen and Hans Hansen, the porcelain factories of Royal Copenhagen and Bing & Grondahl have special exhibitions.

When you have seen the Cavalcade exhibits and seek diversion, you will find Copenhagen a gay place, famous in northern Europe for its food, its theatres and its cafes. You should not miss Tivoli, the public amusement park in the town's center. It is one of the few places left in the world with a true spirit of fun and fantasy, devoid of the synthetic and the commercial. It has 16 restaurants outdoors and indoors. Every Saturday and Sunday night during the season there are magnificent fireworks.

In Sweden the most delightful exhibit of the Cavalcade was in the Kungstradgarden, or Royal garden, one of Stockholm's parks. Glass show cases built over pools and terraces, see page 89, held samples of the newest products of Swedish design, all available in shops around the city. This lovely park, like others in this stately city, is green with shade trees and brilliant with flower beds (in all the Scandinavian capitals flowers were blooming riotously in late September). In another park, away from the city, the Liljevalchs Konsthall presented a comprehensive show of handcrafts. Every region of Sweden, from Skane in the south to Lappland in the north, was represented. The exhibits included rugs, pottery, linens, baskets, laces, embroidery, textiles, woolen goods, wood carving and work in metals. A huge map in the entrance was labeled to show the regions that produced each type of hand work. The extraordinarily attractive pieces were impressive as art and as evidence of a formidable craftsmanship. Color was bold and brilliant (see the tea cosy on Page 89, the wood fowl on Page 90). The rugs were among the most tempting articles shown. Rugs were of traditional Scandinavian "rya" and "rolakan" types, woven tightly in smooth, flat-surfaced bright geometric patterns or in shaggy loose weaves of deep, intense crimsons, vermilions and cobalts.

A tour of shops and *anteliers* on the Birger Jarlsgatan, Hamngatan, Strandvagen and other main streets of Stockholm will reward you with a sight of the newest in Swedish design and applied arts. The Swedish Society of Industrial Design, which sponsors the Cavalcade here, provides complete information. Two Swedish pottery makers, Gustavsberg and Rorstrand, companies well known in the United States for china, have show rooms in Stockholm. Here you can find the regular lines of china and ceramics and stone ware and original, signed vases and objects called "unique" pieces. The work of Stig Lindberg and Carl Harry Stalhane is outstanding among the designers. Some of the mass-produced wares such as bone white demi-tasse sets are wonderful buys if you can take them with you. Shipping increases the price. Handsome Swedish glass, decanters, shakers, vases, from the great Orrefors factory are at Svenskt Glas and other shops. You will find excellent silver and cutlery and stainless steel in Stockholm. Svenskt Tenn carries a variety of textiles, ceramics, glass and furniture of new and old design. Carl Malmsten, a prominent designer for many years, shows furniture that is a blend of the traditional Swedish farmhouse types and present-day design. Much of it is painted and some looks like our own Colonial furniture.

Stockohlm has a great store called NK (*Nordiska Kompaniet*) which is almost an institution. It offers Swedish glass, ceramics, furniture designed and manufactured by its organization. Under Astrid Sampe's direction, NK's textile workshop turns out brilliant fabric designs which she and Viola Grasten create. Much of the best work in Sweden today is in textiles. Brilliant and extraordinary color combinations, cut-out, printed patterns in velvets, and striking geometrical designs come from this *atelier*. So did the Sven Markelius-designed fabrics in the United Nations building in New York. NK modern furniture is designed and produced under architect Elias Svedberg's leadership. In a shop directed by Lena Larsson a popular price line of furniture, fabrics and lighting called "Triva" is sold in sections

(*Continued on next page*)

which the purchaser can put together himself.

After you have seen all the handcrafts that your eyes can take in, see Stockholm itself. Built on numerous islands in Lake Malaren, it overlooks bays and inlets of the Baltic sea. From a café of the Grand Hotel (still grand in the pre-war manner and tradition of service) you can look across the water at the great mass of Sweden's Royal Palace. (You can also visit the Palace.) The Royal Opera House and Royal Dramatic Theatre are imposing structures so large and lavish in foyers and staircases that a stroll in them in the *entr'actes* is as good as the show. The opera follows a traditional repertory, and the state theatre was playing a period version of *Camille* in September, but the Swedish theatre does not cling to the past. The newest Tennessee Williams plays are given, and one of the last Eugene O'Neill plays, unproduced in the United States, is to be presented in Stockholm soon. The great Berns restaurant in beautiful little Berzelii Park, all red and gold and right out of Franz Lehar, or the Teatergrillen at the Royal Dramatic Theatre, the Operakallaren in the Opera House are pleasant for a late supper after the theatre. A ride out to the open air museum at Skansen, in the Djurgarden, where you can see authentically furnished old Swedish farmhouses, shops, a church and mills in a model village is delightful and so is the view of the city. An expedition to Drottningholm Castle with its white and gold 18th century theatre is rewarding and a visit to the gold towered City Hall is imperative. Only 30 years old, this building at the edge of Lake Malaren has the timeless quality of distinguished architecture.

The last lap of the Scandinavian Cavalcade of Design tour took us to Helsinki. Anyone interested in present-day arts and crafts should not miss the Finnish exhibits. The creative work has originality and vitality, and the artists are a dedicated group with virtuoso talents. It has been said not without irony that Finnish art is "discovered" every few years by the west. The Finns actually have been leaders for quite a while and lately have been capturing many honors. They came away with six of the Grand Prix at the 1954 Triennale design exhibition in Milan. Two of these were won by glass designers of the Karhula-Iittala Glass Works, Timo Sarpaneva and Tapio Wirkkala. Both artists do a variety of things. In addition to his brilliantly original glass vases (see top of Page 93) Sarpaneva drew the cover of the Cavalcade program, designs textiles, even does patterns for embroidering pillows. Wirkkala designed the Finnish exhibit that won the Grand Prix at Triennale in 1954, is a wood carver and sculptor as well as a first rate artist in glass.

A notable attribute of Finnish arts and crafts is the happy relation of artist and industry. In the Karhula-Iittala Glass Works (where Goran Hongell is also an important designer) and in the great Wartsila-Arabia ceramics and glass factory, with which a great number of the most creative Finns are connected, the major artists are free to do experimental work and follow their own bent while subsidized by the company. Most do not do work on "commercial" products at all.

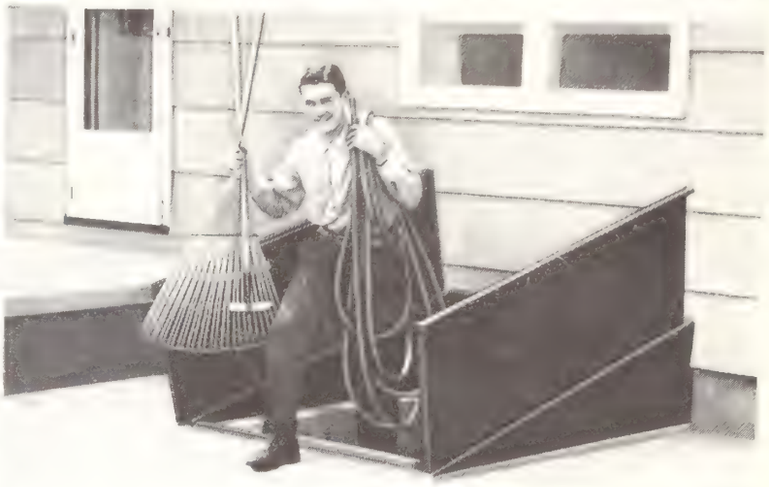
There was no formal general exhibit in Helsinki for the Cavalcade but the Finnish Society of Arts and Crafts and Industrial Design sponsored tours to glass and ceramic showrooms, to the Friends of Finnish Handicrafts and to various studios.

The tour of the Wartsila-Arabia plant was rewarding. The roster of artists in these studios includes many of Finland's best. Kyllikki Salmenhaara creates vases and bowls with surface patterns resembling the birch bark and lichen native to her country. Friedl Kjellberg works in white porcelain and is noted for bowls and coffee sets in translucent patterns. Toini Muona made the vases on page 92. Michael Schilkin does purely decorative work including whimsical and appealing animals in stone and ceramics. Rut Bryk's wall plaques are brilliantly colored ceramics, some of them with a humorous turn. Kaj Franck devotes himself largely to excellent tableware: ceramic dishes, goblets and glassware, salt and pepper sets but does fine art as well. Two young artists, Francesca and Richard Lindh create glazed pottery with interesting textures and design utilitarian objects. Aune Siimes designs exquisite bowls and vases (costume jewelry as well) using porcelain in black and white geometric patterns.

Finland's textiles, like the glass and ceramics, are evidence of Finnish artistic vigor. Dora Jung won a Grand Prix at the Milan

(Continued on page 151)

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SCANDINAVIA *continued*

(*credits, pages 89-94*)

Page 89

3. Rug design by Eva Brummer of Finland.
4. Fabrics designed by Astrid Sampe; towels by Marianne Nilson at Studio of Textile Workshop of Nordiska Kompaniet, Stockholm.

Page 90

5. Ceramics by Kyllikki Salmenhaara for Wartsila-Arabia Co., Helsinki.
6. Spoons designed by Arne Korsmo, executed by Greta Tostrup for Tostrup, Oslo.
7. Candelabra designed by Eigil Jensen, executed by A. Michelsen. At Den Permanente, Copenhagen.
8. Painted wood birds are souvenirs from handcrafts exhibits, Stockholm.
9. Ceramics by Rut Bryk for Wartsila-Arabia Co., Helsinki.
10. Goblet by Arne Jon Jutrem, blue bowl by Willy Johannson, green bowl from Hadelands Glasverk, Oslo.
11. Chair designed by Hans Wegner; Johannes Hansen, cabinetmaker. Fabrics designed by Paula Trock and Lise Plum. Figure and urn, by Bjorn Wiinblad. Monkey and soldiers by Kaj Bojesen. Spoons designed by Ole Hagen; silversmith, A. Michelsen. Bowl by Hans Lyngby. Mat by Rolf Middelboe. Bird by Gunder Knudsen. Table designed by Einar Larsen and Bender Madsen; cabinetmaker, Willy Beck. At Den Permanente, Copenhagen.

Page 91

12. Pitcher and salt dishes by Hugo Stromdahl, Stockholm.
13. Pitcher designed by Kaj Fisher; silversmith, A. Michelsen. Serving dish designed by Magnus Stephenson, silversmith, Georg Jensen.
14. Dish designed by Thorbald Lie-Jorgensen; silversmith, David Andersen, Oslo.
15. Cigarette box and caddy designed and made by Bertil Gardberg, Helsinki.
16. Candlestick designed by A. Erkers; silversmith, Just Andersen. Vase designed by Soren Sass; silversmith, A. Michelsen. From Den Permanente.
17. Silver by Bertil Gardberg of Finland.

Page 92

18. Vases designed by Toini Muona of Finland.

Page 93

19. Glass from Orrefors Co., Stockholm. Shaker by Ingeborg Lundin.
20. Glass designed by Timo Sarpeneva for Karhula-Ittala, Finland.
21. Bowl and vases designed by Carl Harry Stalhane for Rorstrand pottery, Stockholm.
22. Bowls designed by Timo Sarpeneva for Karhula-Ittala, Finland.
23. Glasses designed by Saara Hopea for Wartsila-Arabia, Helsinki.
24. Vases designed by Tapio Wirkala for Karhula-Ittala, Finland.
25. Coffee set designed by Stig Lindberg for Gustavsberg, Stockholm.
26. Figures designed by Bjorn Wiinblad. At Den Permanente, Copenhagen.
27. Embroidered hanging, Lynnøve Aurdal; fabric in foreground, Birgit Wesse; basket, Signe Schou; Eskimos and boat, Arne Tjomsland; spoons, Arne Korsmo for Tostrup; cup and plate, Jens von der Lippe; decanter, Gunnar Haustad; goblet, Arne von Jutrem; platters, Arne Lindaas; tongs, Nils Jorgensen. Norwegian arts and crafts display.
28. Candelabra, bowl and cups, Laur Jensen. At Den Permanente, Copenhagen.
29. Ceramic vases by Francesca Lindh for Wartsila-Arabia, Helsinki.

Page 94

30. Table by Niels Vodder. Poster by Bjorn Wiinblad. Punch bowl by Bjorn Wiinblad. Plates, flower bowl, cups and saucers by Ras Ceramics. Casserole by Jens H. Quistgaard. Flatware by Erik Herlow for Universal Steel Corp. Napkins by Ingeborg Schultz. At Den Permanente, Copenhagen.
31. Chair designed by Kofod Larsen; cabinetmakers, Christensen and Larsen, Copenhagen.
32. Chair by S. Rosen for Nassjo Stolfabrik, Stockholm.
33. Tables designed by Einer Larsen and Bender Madsen; cabinetmaker, Willy Beck, Copenhagen.
34. Armchair by Jorgen Høj, Copenhagen.
35. Desk by Elias Svedberg; chair by Carl Malmsten, Stockholm.

Page 95

36. Chair designed by Finn Juhl; cabinetmaker, Niels Vodder, Copenhagen.
37. Table-desk by Erik Wortz, Copenhagen.
38. Chaise longue by Hans J. Wegner, mass produced by Getama, Copenhagen.

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SCANDINAVIA

(*Continued from page 149*)

Triennale for one of her damask tapestries. While the colors are muted (quiet notes on predominantly gray backgrounds) the patterns and figures are strong. The soft-textured, hand-woven rugs of deep pile by Kirsti Ilvessalo, Uhra Simberg-Ehrstrom and Eva Brummer use colors as intense and brilliant as those in stained glass. The patterns seem to give a three dimensional effect. These true works of art deserve to be hung on walls rather than to be walked on. The three artists and others of equal stature may be seen at the showroom of The Friends of Finnish Handicrafts.

Helsinki is also proud of Bertil Gardberg, an exceptional young silversmith whose work shows both originality and finesse. It does not follow the classic forms, but it has the richness we associate with them. The illustrations on Page 91 show how he combines Brazilian rosewood with silver in flatware and how imaginatively he can mold a cigarette box.

Another artist to whom Finns point with pride is Paavo Tynell, whose lighting fixtures have influenced many American designs.

Helsinki is modern, attractive and interesting. Your stay at the Palace or Vaakuna hotels, which are glass-walled contemporary structures with roof-top outdoor terraces will be luxurious. The Palace is atop an office building overlooking the Gulf of Finland. It has a fine dining room and bar and, on the roof, you will find one of the best Finnish baths in Europe. Among the good restaurants are the Savoy (also on a roof), and the Fisherman's Hut (Kalastajatorppa) outside the city.

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The ABC way

When an experienced craftsman drapes fabric on a chair and cuts out a slip cover right before your eyes, it looks simple. But most methods recommended to home decorators involve several operations: making a muslin pattern, cutting out the cover and fitting it wrong-side out and opening the seams to insert the welting. The Singer Sewing Machine Company has developed a new and simplified method of blocking out and building the slip cover right on the chair. All your tailoring is done on the right side of the fabric to save time and guesswork. Since you take all the measurements and cut out blocks of the fabric on the straight or grain line of the material, it is easier to create a slip cover that fits correctly. It is also easier to match a pattern and place it properly on a chair, or other piece of furniture. Be sure to choose a tightly woven fabric that holds its shape and is easy to sew. For your first slip cover it is wise to pick a piece of furniture with simple, symmetrical lines.

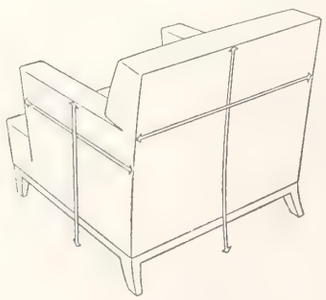
We have selected a straight contemporary armchair to demonstrate the basic principles of making a slip cover. The trickiest step is cutting and fitting around the arms and the apron, and since these parts of a slip cover take the most strain, it is important to get them right. Before you begin, study your chair and try to judge where the stresses on the material will be heaviest. It is usually best to follow the lines of the original upholstery welting, but you may wish to make certain changes in detail for simplicity or interest.

The first step is measuring your chair. Work in an orderly fashion. Take the outside measurements first, adding 1″ wherever seams occur. Then take the inside measurements, adding 1″ seam allowances and 3″ wherever the slip cover must be tucked in to stay securely. Length measurements are taken to the floor to allow for adjustments. Width measurements should always be taken at the widest parts. List each section of the chair with its measurements on a chart to use as your guide in cutting out the material. To estimate the total yardage required, add all the length measurements together, plus allowance for welting and skirt treatment. If you choose a printed fabric, you will need more yardage in order to match the pattern. The material you choose should be wide enough to cut out the widest section of the slip cover to avoid piecing.

Place the chair on a low table or platform improvised with a pair of benches and a sheet of heavy cardboard. Mark the lengthwise center of each chair section, top and bottom, with pins, basting thread or Scotch tape. You are now ready to cut the material. Always cut, don't tear. Straighten the material first by drawing out a crosswise thread and cutting along its line. If both lengthwise and crosswise threads slip easily, pull them out to give you the exact cutting lines; otherwise use a yardstick and mark with chalk. Block out pieces of fabric for each section of the chair, following exactly the length and width measurement from your chart. Make sure all the length measurements are taken on the straight of the fabric, not on the bias or crosswise. Cut the large sections first and as you cut each piece, pin it in its proper position on the chair, placing the lengthwise center of each piece over the center marking on the chair. Cut each piece to the exact measurement needed and save the surplus material for other smaller pieces such as the arms, boxing, skirt. Now make your welting according to instructions on page 155.

When all the pieces are cut and pinned in position on the chair and the welting is made, you can begin to fit. Fit the inside sections first, pin the welting to the seam edges, remove from chair and stitch on the machine. Do the same with the outside sections. Fit the boxing sections. Re-pin completed inside and outside sections, turning in seam allowance of welted sections and fitting *over* the boxing. Remove cover and stitch together from the right side. Return cover to chair, adjust and mark for zipper and for skirt.

Taking the measurements



Back of chair: length to floor plus 2″ for seam allowances; width plus 2″ for seam allowances. Side (two): length to floor plus 2″ for seams; width plus 2″ for seams.

) make slip covers



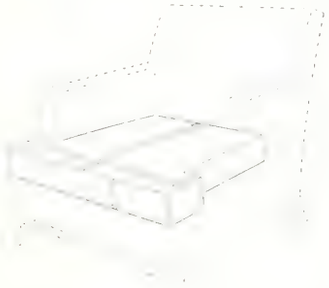
Front of chair back: length with cushion removed plus 5″ for seam allowances and tuck-in; width plus 2″ for seams. Arm (two): length plus 2″; width plus 5″ for seams, tuck-in.



Seat: length to front apron plus 5″ for seam allowances and tuck-in; width plus 8″ for seam allowances and tuck-ins. Boxing on arms: length plus 5″ for seams, tuck-in: width plus 2″ for seams.

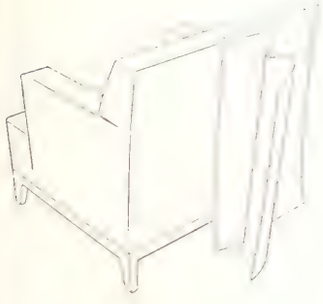


Apron: length from seat to floor plus 2″ for seams; width plus 2″ for seams, 3″ for tuck-in. Boxing on back: length plus 2″ for seams; width at widest part plus 5″ for seams, tuck-ins.

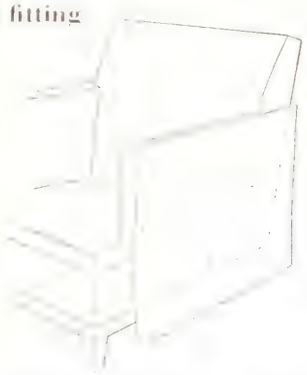


Cushion: (two) length plus 2″ for seams; width plus 2″ for seams; depth of boxing at widest part plus 2″ for seam allowances; length of boxing plus 1″ allowance for each joining seam.

Blocking and fitting



Mark center of chair back with pins, basting thread or Scotch tape. Fold the back piece of fabric in half lengthwise and pin to center of chair back. Pin across center back and to seam line.



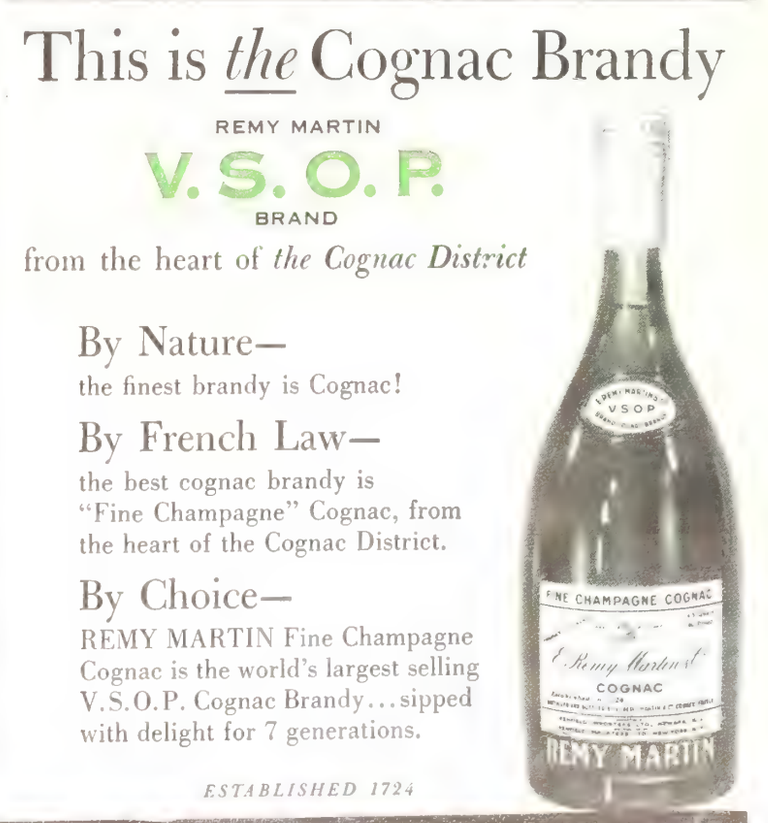
Anchor side pieces in the same way. Be sure lengthwise line of fabric is placed lengthwise on the chair. Find center and mark with pins. Smooth out from center and pin up close to seam line.



Pin block of fabric in position down lengthwise center of chair. Smooth and pin to fit snugly, from center to outside edges. Trim to 1″ seam allowance. Anchor inside arm and seat section in the same way.

(Continued on next page)







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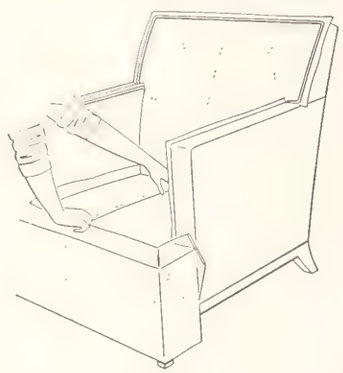
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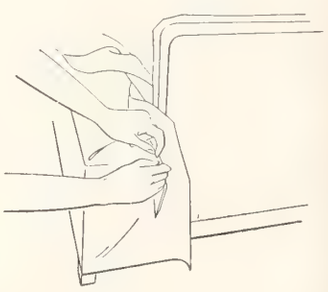
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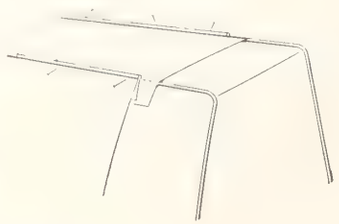
Mark curve line where front meets arms, clip and turn curve. Smooth arm sections to meet front. Trim these two pieces together, tapering from full tuck-in at seat to close fitting at arm joining. Turn in seam allowance and slip-pin seams so that they are ready to stitch when you remove this section of the slip cover. Pin welting along seam lines of front and arms, rounding out corners. Pin to right side of material, raw edges corresponding. Join front and arms to seat. Slip-pin seams together in the same manner.



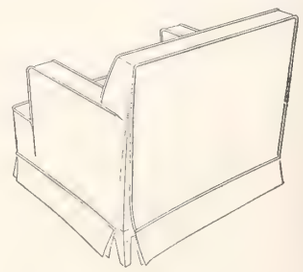
Pin apron to chair at center front and fit around sides. Turn under seam allowance where it joins seat and slip-pin. Fold into miters at the corners. Fit carefully for side tuck-in.



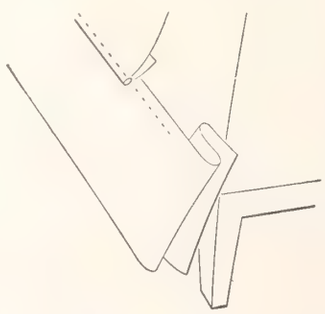
To miter corners of apron, bring right angles of fabric together to form a diagonal. Crease and mark. Trim excess fabric to 1" seam allowance. Turn these edges in and slip-pin for stitching.



Remove inside section and stitch. Use cording foot or adjustable zipper foot to attach welting. Fit outside section and attach welting. Re-pin both sections and fit to boxing, turning in welted seam



Insert zipper in back seam of chair. Welting conceals teeth. Zipper of chair cushion should be inserted in back boxing before it is joined to the top and bottom sections of the cushion.

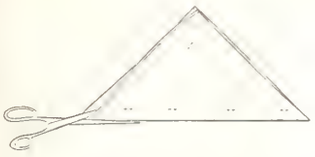


Make skirt one inch short of floor. Cut skirt strips on grain of fabric, piecing inside corner box pleats if possible. Use 2" hem or cut skirt double. Mark joining line, measuring from floor.

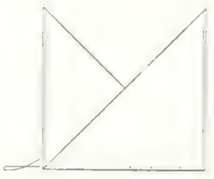
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Welting

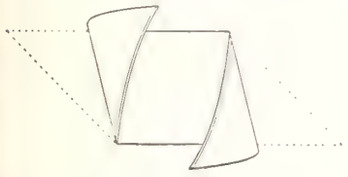
The Singer method of cutting a continuous strip of true bias for the slip-cover welting avoids cutting progressively shorter strips and piecing them together to get the length you need. First, measure the welting on the original upholstery and purchase this length plus 2-3 yards of cable cord, which you can buy in various sizes. To find the width of bias strip needed for welting, measure the circumference of the cord by wrapping a tape measure around it and add 1" for seam allowance. Straighten one end of your material first by drawing out a crosswise thread and cutting along this line. Measure off a square the width of the material. From one yard of 36 inch material you can obtain approximately 24 yards of 1½ inch bias.



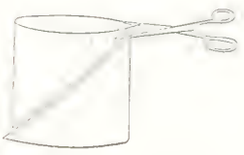
Form a triangle of the fabric by folding it once on the diagonal. Keeping right sides together, pin on diagonal fold; cut on fold.



Join the two pieces at lengthwise edge and stitch on machine with fine stitch. When you open up the piece, it is a parallelogram.



Stitch the short sides of the parallelogram together but with one edge extending beyond the other the width of the bias strip you need. Seam with fine stitch.



With bias gauge attachment on your scissors adjusted to width you want, cut one continuous strip of bias going around and around the cylinder of fabric.

For a chart of yardage requirements for slip covers for various types of furniture, write to H&G Reader Service, New York 17, N. Y.



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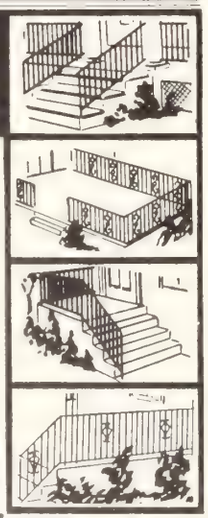
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Contour cover solves the problem of changing covers on a modern barrel chair that would be impossible to slip-cover in the usual way. It is made in solid-color or checked wool. Separate cushion has zippered cover. Chair, available through decorators, is made by Altimira.

Continued on next page

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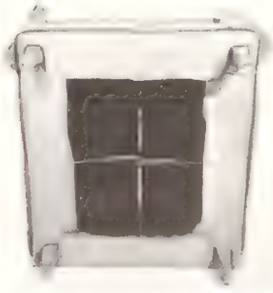


Buttons fit through metal eyelets on the cover and screw into chair back. This is the first step after placing cover in position on the chair. Two sets of buttons are provided with each cover.



Arm is adjusted so that the welting outlines the chair and anchored using a tuck-in stick which is part of basic package.





Underside shows how ends of cover are pulled through and fastened by means of springhooks and eyelets. The chair is soundly constructed of durable materials so that it doesn't have to be re-built when you are ready to change the upholstery to give your room a new look.

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TRAVEL

continued from page 58

"You're the first visitors we've had from out there, you know," she continued. "Most of you go straight on to Canterbury."

"Americans, you mean?" my wife said. "Yes, I suppose they do. It's too bad to miss Tunbridge Wells. What little we've seen of it seems very attractive."

"Life may be rather quiet for you here," she said, with a touch of apology. Then she added, "No baseball matches and no committees investigating Senator MacArthur, I'm afraid."

She began to eat her soup—a large, bony woman with kindly close-set, bright blue eyes, before which a pair of rimless *pince-nez* wobbled unsteadily.

"Are you acquainted with the United States?" my wife asked.

"Well, I've never been there, actually," she said, looking up again, "although I feel very much in touch. You see, I have a niece living out there. My brother's daughter married a Yank, a physician, and while I've not seen her since she was a very small child she and her husband always send me a Christmas message. It gives me a personal as well as a general interest in the States."

"Where exactly does your niece live?" I asked.

She frowned in concentration at her soup plate for a few moments and had to straighten her *pince-nez*. "How dreadfully stupid of me," she said finally. "It's gone. I'm afraid. I have the address somewhere in my room. Boston is the best, isn't it?"

"Well," I said, "I suppose Bostonians think so."

"Really?" she said. "Not everyone? How *very* interesting. I thought it was generally agreed upon—Harvard and the food and the military institute. Which place are you from?"

I explained that while we had lived for many years in New York City, we now spent the greater part of the year in a small town on the Massachusetts seacoast.

"I see," she said, when I had finished. "That way you can run up to New York for weekends. Smashing. I know you all have machines, haven't you?"

"Yes, but it's over three hundred miles to New York," I pointed out.

She nodded thoughtfully. "Oh, you move at a faster pace out there," she said. "There's no doubt of it."

Our food arrived and the conversation ended, but later in our room my wife and I discovered that we had both been turning over in our minds the concept of

continued



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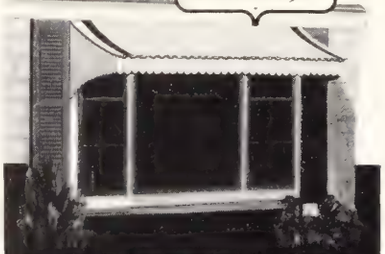


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continued

our native land as "out there." It sounded to her, my wife said, as we are told much the same proposition sounded to certain adversaries of Columbus: At the western edge of the dinner-plate world one sailed off into an undiscoverable infinity of space, a starless void. Out there. It seemed a plain duty for us to fill in the gaps.

Our acquaintance with the lady at the adjoining table increased, not only in the dining room but in conversations on the enclosed terrace at the side of the hotel where we sometimes sat with her for half an hour or so after lunch, watching the rain outside. Her name, she told us, was Miss Abercrombie. She was a maiden lady, who had lived for years on the Continent and had once studied singing in Berlin.

Our infrequent appearances in the hotel's public rooms and in the town puzzled her. When we told her we were working on a play for an English production, she only nodded absently. She had no interest in the theatre. It was dead, she informed us, its demise dating from the retirement of Sir Johnston Forbes-Robertson. The United States was what she really wanted to talk about.

It developed that we had to go up to London almost every other day to interview actors for the still uncast parts in the play. We missed a number of meals at the hotel in consequence, and once, when we had gone down to Bournemouth to see an actress in a try-out there, we had missed the last train back and been forced to spend the night. These irregularities in our lives had a special significance for Miss Abercrombie.

"You know," she said, shaking her head, "Englishmen simply couldn't do it. The pace. They just couldn't keep up."

"But," I objected, "all the people we've been seeing *are* Englishmen." I documented my objection with instances of English energy among our acquaintances. Our director, in particular, was downright indefatigable.

"You stimulate him, I expect," Miss Abercrombie said. "Left to himself he'd be quite a different man. Your Mr. Alistair Cooke was speaking on this subject only the other day in his broadcast from America. He's frightfully informative, you know. He was describing the accelerated pace of your political elections, likening them to a foot-race, both candidates running. So good."

"That's simply our way of phrasing it," I explained. "In England you stand for election—in America we run."

"My point exactly. Do you

continued

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know Mr. Cooke?"

I said that I didn't but that I had always admired his reporting. I added, "I suppose you know he's an Englishman. Rather, he was born an Englishman and has become an American citizen."

Miss Abercrombie chuckled appreciatively, her *pince-nez* dancing perilously on her nose, and got up from her chair.

"It's perfectly true," I insisted. "Some English friends of ours happen to be friends of his and they. . . ."

But Miss Abercrombie moved off toward the elevator, her shoulders shaking silently as she wiped the mist from her glasses.

Since our arrival in England a few weeks earlier the weather had been rainy and cold, and in our room we had worked always close beside a shilling-in-the-slot gas heater. But on the day before we were to return to London, although it was still only May, we woke to find the sun shining and much of the chill thawed from the air. By noon it was pleasantly warm; we had turned off the gas heater and experimentally opened one of the windows a little.

In the dining room we found Miss Abercrombie in a silk print dress and white shoes, poking listlessly at her fish, a fried plaice.

"I really feel I must apologize," she said to us at once. "I can only assure you that this sort of heat wave, even in the south of England, is quite extraordinary in May. I'm afraid your work must be suffering."

We told her not to be distressed on our account, that we were perfectly comfortable.

"But have you read the thermometer?" she asked. "The mercury is just now hovering between seventy-two and seventy-three degrees."

"It seems very pleasant to us," my wife said. "You see, in New York in the summer the temperature often gets up into the nineties."

"Ah, yes," said Miss Abercrombie, holding up a finger in qualification, "but that's quite a different matter, isn't it. Out there you have a dry heat. One can endure. . . ."

"Miss Abercrombie," I interrupted firmly, conscious of the short time left to us, "I'm afraid you haven't entirely visualized the . . . the difference in size between our two countries. You see, we really have all kinds of climates. New York being a seaport and Manhattan being an island the cli. . . ."

"Good heavens," Miss Abercrombie broke in, her tone noticeably aggrieved, I thought, "it's hardly necessary for you to tell me that New York is a seaport."

"I hope I didn't sound pedantic," I said, persisting. "It's just that we were talking about weather and climate, and I got the impression that you thought of New York as having a hot, dry climate. As a matter of fact, it's quite damp."

She studied my face carefully for a few seconds. Her eyes behind the *pince-nez* were troubled and vaguely injured, the picture on the wall of her mind beginning to slip.

"Yes, I suppose Hudson's River and its tributaries would make it so," she said, but without enthusiasm. She returned abruptly to her fish.

"It's not in the least important, of course," I said, smiling reassuringly. "I only mentioned it because of your interest in the United States."

"Of course," she said, without looking up. "Thank you."

We had finished our play revisions that morning and so spent the two or three hours after lunch strolling around Tunbridge Wells. We watched part of a cricket match on the town green, then went on to the Pantiles and tried the water from the wells, which tasted something like a flat club soda. We didn't get back to the hotel until nearly four.

Miss Abercrombie's face, as I had last seen it at lunch, had returned to disturb me several times during the afternoon, and I was especially pleased, therefore, when one of the housemaids came to our room to announce that Miss Abercrombie hoped we would take our tea with her in the lounge downstairs.

When we arrived we found not only Miss Abercrombie but six or seven particular friends of hers. There were some fancy pastries on a table and a general air of subdued festivity. Here and there among the guests were signs of unusual dressiness—a cameo brooch pinned to a black velvet neckband, a shawl of handsome Italian lace. A Mr. Dormer, who had spent forty years in the Colonial Service in Africa, had gone so far as to put on a pair of black patent leather pumps with his sack suit.

I was delighted to see, as the party progressed, that Miss Abercrombie, her earlier mood entirely dispelled, was herself again, a genial, capable hostess, eager to explain to the others any Americanisms that turned up in our speech. Indeed, so successful was

continued on next page

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TRAVEL

continued from preceding page

her party that it was broken up only by the clink of dishes in the adjoining dining room, warning us that the tables were being set for dinner.

We stayed on for a few minutes after the others had gone, to thank Miss Abercrombie and to say goodby. She had asked for our American address and my wife had written it out on a slip of paper for her. In exchange she took from her bag a slip of her own.

"I've taken the liberty of writing down my niece's address," she said. "I'd so like you to meet when you're back home again. She and her husband have a machine, I know, and it would give me such pleasure to think of them driving over some afternoon for tea."

We said we would certainly get in touch with them when we got back.

"There's something further I want to tell you," Miss Abercrombie added, almost shyly. "I'd like you to know that I've acquired a most friendly feeling for American voices on the radio since you've been here. There are a great many, you know, not just Mr. Cooke's but ever so many others. I feel so much more closely attuned now."

We all shook hands warmly and said goodby again after dinner. Packing kept us busy during the evening and as we left immediately after breakfast the next morning it was not until we were settled in the train going up to London that my wife took out of her handbag the slip of paper Miss Abercrombie had given her and read it carefully. She seemed to study it for a curiously long time before she handed it to me.

When at last she did so, I read in Miss Abercrombie's tidy, school-girlish hand: "Dr. and Mrs. Theodore Dockweiler, 114 Elston Place, Omaha, Nebraska. (Clarissa B. Abercrombie's niece)."

As the comfortable little train rattled along through the fields of Kentish hop, I fancied all of us out there—my wife and I in our house in Massachusetts, the table heavy with good things—keeping the water hot on the stove while Dr. and Mrs. Dockweiler popped over from Omaha. And if anything should happen to hold them up along the way, we could always pass the time listening to a committee investigating Senator MacArthur on the radio while we waited. The pity, of course, was that Miss Abercrombie would not be joining us.



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continued from page 106

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3 small truffles, sliced
6 slices tongue
1 bunch fresh watercress

Put the stock, white wine, sherry, gelatin, tomato paste and stiffly beaten egg whites in a pan. Stir over a slow fire until mixture comes to a boil. Draw aside, stand for 15 minutes and pour through a wet cloth. Stir over ice until on the point of setting. Half fill a wet ring mold with mixture. Decorate evenly with the tarragon or dill leaves and put in the refrigerator to set. Remove and add another thin layer of thin aspic on the point of setting. Insert at intervals in the aspic layer a slice of truffle, topped by a cold egg mollet. Put a slice of boiled tongue cut with a fancy cookie cutter between the eggs. On the top of the tongue place 1 ounce of *foie gras*. Fill the rest of the mold with more aspic on the point of setting. Chill in the refrigerator for at least two hours. Remove and dip quickly into a bowl of boiling water. Slide a sharp knife around the edge of the mold. Turn out onto a flat, cold serving dish and garnish with watercress and chopped set aspic.

OEUFS MOLLET EN SURPRISE

6 eggs mollet
6 tbsp. salt butter
3 tbsp. flour
¾ cup milk
1 tsp. French mustard
Salt, cayenne pepper
¾ cup grated Gruyère cheese
½ cup grated Parmesan cheese
4 eggs, separated
¼ cup buttered bread crumbs
3 oz. firm white mushrooms
Few drops lemon juice
6 slices ham
2 tsp. freshly chopped parsley
2 tsp. freshly chopped dill
6 tbsp. sour cream
1 egg white

Melt half the butter. Stir in the flour, off the fire. Pour on the milk and stir over the fire until it thickens. Then stir in French mustard, salt, pepper, Gruyère cheese, half the Parmesan cheese and the egg yolks. Beat well together. Fold in the stiffly beaten egg whites. Butter a shallow ovenproof glass baking dish, dust with a few buttered bread crumbs and a little Parmesan cheese. Half fill with the soufflé mixture. Make six indentations with the back of a wet spoon. Slice the white mushrooms and sauté them briskly in half the remaining butter

(*Continued on next page*)

continued

with salt, pepper and lemon juice. Divide them and put equal amounts in each indentation. Wrap the eggs mollet in thin slices of ham and place them on top of the mushrooms. Mix the herbs with the sour cream; season, and put a spoonful on top of each egg wrapped in ham. Cover with the rest of the soufflé mixture, sprinkle the top with the rest of the buttered bread crumbs and Parmesan cheese and sprinkle the top with the rest of the butter, melted. Bake briskly in a 375° oven for 15 minutes. Remove and serve at once.

OEUFS MOLLET ARGENTEUIL

Short savory pastry:
1½ cups all-purpose flour
2 strained hard-boiled egg yolks
½ cup grated Parmesan cheese
2 tsp. dry mustard
1 tsp. salt
½ tsp. paprika pepper
4 oz. butter
1 beaten egg

6 eggs mollet
2 bunches asparagus
6 tbsp. butter
4 level tbsp. flour
1 cup creamy milk
1 cup whipped cream
½ cup grated Gruyère cheese
Salt, cayenne pepper
A little Parmesan cheese
A few buttered bread crumbs

Make short savory pastry by mixing all the dry ingredients together including the strained hard-boiled egg yolks. Cut the butter in with a knife until it is in pieces the size of a pea. Quickly work in the beaten egg and, if necessary, a little ice water, but this should be a firm paste. Chill half an hour. Roll out ¼ inch thick and use to line small deep tartlet molds. Prick the bottom with a fork and line with waxed paper and rice to keep the shapes while baking. Bake for 15-20 minutes at 375°. Remove, take away paper and rice, and half fill with the following asparagus purée.

Remove the tips from the asparagus and cook them separately in salted water until just soft but still very green. Drain, mix with a little butter and keep warm. Cut up the rest of the soft part of the asparagus and cook until very soft. Drain well and rub through a strainer. Melt 3 tablespoons of the butter in a pan and stir in the flour. Season with salt and cayenne pepper and pour on the creamy milk. Stir over the fire until it comes to a boil. Simmer a few minutes and then mix a few spoonfuls of this sauce into the asparagus purée. Half fill the pastry cases and place on top of each an egg mollet. Mix the rest of the asparagus purée into the cream sauce. Add the Gruyère cheese and whipped cream. Correct the seasoning and coat each egg with a spoonful of this sauce. Decorate around the edge with the asparagus tips and sprinkle the top with a little Parmesan cheese and bread crumbs. Pour over each 1 tablespoon of butter and brown quickly under the broiler. Serve immediately.

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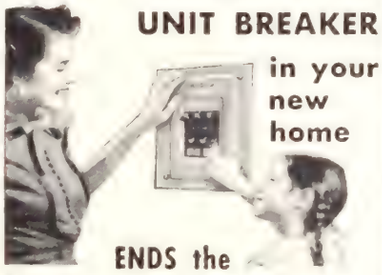


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continued

OEUFS À LA REINE

6 hard-boiled eggs
Salt, cayenne pepper
3 oz. creamed sweet butter
½ cup whipped cream
1 tbsp. chopped fresh chives
1 tbsp. French mustard
4 strained hard-boiled egg yolks
2 raw egg yolks
2 cups vegetable oil
4 tbsp. tarragon vinegar
¾ cup light cream
2 cups shredded white meat of chicken
Lettuce leaves

Shell the hard-boiled eggs. Cut in half lengthwise or across. Carefully remove the yolks and put through a coarse strainer. Mix in the creamed butter, whipped cream, chopped chives, French mustard, salt and pepper. Fill the whites with this mixture and reshape. Chill. Beat the raw egg yolks until light and fluffy with salt and pepper. Then add the 4 finely strained hard-boiled egg yolks, vinegar and, drop by drop, the oil. Season with salt and pepper and add the light cream. Mix a little of this sauce into the white meat of chicken, reserving a few nice shreds for garnish. Place a few fresh, crisp leaves of lettuce on the bottom of a shallow glass salad bowl. Arrange the stuffed eggs on the top. Carefully coat them with the sauce and garnish the top of each egg with a crisscross of shredded white meat of chicken.

MIXED HARD-BOILED EGG SALAD

6 hard-boiled eggs
½ lb. sweet butter
6 oz. cream cheese
2 tbsp. tomato paste
Salt, cayenne pepper
1 cup white tuna fish
1 cup diced cooked green beans
1 cup diced cooked carrots
1 cup diced skinned cucumber
1 cup diced skinned and pitted tomato
4 cups boiled rice
½ cup vegetable oil
2 tbsp. tarragon vinegar
2 tsp. salt
½ tsp. lemon juice
1 white heart egg
1 bunch watercress
3 small gherkins
A little pimiento

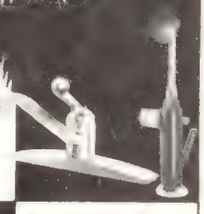
Shell the eggs, cut in half lengthwise. Carefully remove the yolks and place the whites in a bowl of cold, clear water. Rub the egg yolks through a strainer. Beat the sweet butter until light and fluffy. Add the egg yolks and continue beating for a few moments. Divide the mixture in half and add to one half the beaten cream cheese and the tomato paste. Season with salt and pepper and set aside. Rub the tuna fish through a strainer and mix with the other half of the egg mixture. Season and set aside. Mix all the diced vegetables lightly and carefully with the rice. Put into a screw-top jar the oil, vinegar, salt, pepper, lemon juice and beaten egg. Shake well and mix into the rice. Arrange in a large salad bowl and make a hole in the center. Fill the hole with the watercress. Place

continued on next page

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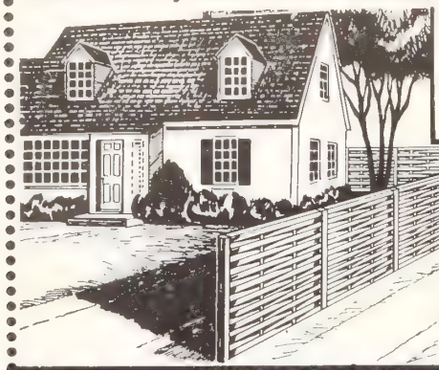
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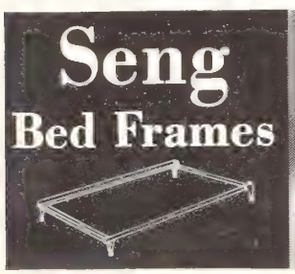


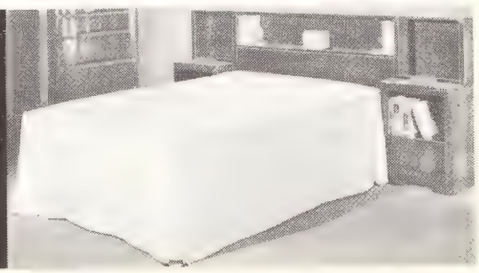
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COOK BOOK

continued from preceding page

around the edge the drained hard-boiled egg whites and fill them alternately with the tuna fish mixture and the cream cheese mixture, using for one a pastry bag with a large plain tube and for the other a pastry bag with a rose tube. Decorate the tops with the sliced gherkins and pimientos and serve.

OEUFS Â LA TRIPE

6 hard-boiled eggs
4 large Bermuda onions
4 oz. butter
¼ cup olive oil
3 tbsp. chopped fresh parsley
4 tbsp. flour
1 cup milk
½ cup grated Gruyère cheese
2 tsp. dry mustard
¼ cup light cream
Salt, cayenne pepper

Skin the onions; cut in half and then in thin slivers. Plunge them into boiling water for a minute or two. Drain well. Sauté them in olive oil and half the butter until soft but not brown. Shell the eggs, remove the egg yolks and put them through a coarse strainer. Cut the egg white into thin slices and mix with the strained hard-boiled egg yolks. Grease a shallow baking dish. Put a layer of onions, a layer of egg, a sprinkling of parsley, then another layer of onions, egg, parsley, until the dish is full. Pour over the following sauce. Melt 4 tablespoons of butter in a pan. Stir in the flour off the fire. Season with salt, pepper and mustard. Pour on the milk and stir over the fire until the mixture comes to a boil. Then add the grated cheese and, bit by bit, the rest of the butter. Add the cream and simmer 5 minutes. When the egg dish has been well coated with this sauce, sprinkle with a little more butter and brown quickly under the broiler just before serving.

OEUFS CARÊME

6 hard-boiled eggs
6 cooked artichoke bottoms
3 truffles
¼ lb. of foie gras
¼ lb. firm white mushrooms
¼ lb. butter
2 tsp. lemon juice
Salt, freshly cracked pepper
1 tsp. freshly chopped tarragon

Bercy Sauce:
2 tbsp. salt butter
2 tbsp. finely chopped shallots
1 cup dry white wine
¾ cup strong chicken stock
1 tsp. finely chopped tarragon
1 tsp. finely chopped parsley
3 level tbsp. flour mixed into
4 tbsp. sweet butter
Salt, freshly cracked pepper

Shell the hard-boiled eggs and cut each one into 6 even wedges. Cut the artichoke bottoms into 6 slices. Dice the truffles. Allow the *foie gras* to get well chilled, then cut into thick dice. Slice the mushrooms thickly and sauté briskly in the butter, lemon juice and seasonings. Carefully mix all these ingredients together and arrange in the bottom of an *au gratin* dish. Cover with a piece of greased waxed paper and keep warm.

Bercy Sauce:
Melt the salt butter. Add the finely chopped shallots and cook very slowly until soft but not brown. Pour on the dry white wine and chicken stock and add the herbs. Season with salt and pepper and stir over a slow fire until the mixture comes to a boil. Stir in the combined flour and butter bit by bit. Reboil. Simmer 10 minutes. Remove waxed paper from the egg dish, pour the sauce over and serve at once.

OEUFS DURS BOULANGÈRE

(Hot French sandwich to serve 3 people)

6 hard-boiled eggs
6 small French rolls
½ cup diced boiled tongue
½ cup diced smoked ham
2 tsps. chopped garlic
2 tbsp. chopped fresh chives
½ cup drawn butter
2 tbsp. chopped fresh parsley
½ cup sour cream
1 tbsp. French mustard
Salt, freshly cracked pepper
A little hot olive oil

Cut a thin slice off each end of the rolls and very carefully remove all the white part. Pour a little melted butter through each roll. Shell the hard-boiled eggs and chop them up coarsely. Mix with the ham and tongue. Add the chopped garlic to the rest of the hot butter, stir for a few moments. Then add parsley, chives, sour cream, French mustard, salt and freshly cracked pepper. Mix this into the chopped hard-boiled egg mixture and stuff each roll well with this filling. Brush all over the outside of the rolls with hot olive oil. Roll up in sheets of aluminum foil and bake 10 minutes in a 350° oven. Serve piping hot individually wrapped in a starched napkin.

SCRAMBLED, EN COCOTTE

continued from page 106

SCRAMBLED EGGS AUGUST

6 eggs, scrambled
4 cups cooked peas
2 cups sliced mushrooms, sautéed in butter, lemon juice, seasonings
1 cup finely shredded smoked beef
½ cup melted butter
Salt, pepper
Finely chopped hard boiled egg yolk
Finely chopped fresh parsley
Large croutons of fried bread

Lightly mix the peas, mushrooms and beef together with the melted butter and seasonings. Half fill one side of a shallow, hot *au gratin* dish with this mixture. Fill the other side with the scrambled eggs. Sprinkle the top of the scrambled eggs with the parsley and the top of the pea mixture with the hard-boiled egg yolk. Surround with the croutons of fried bread and serve.

continued

continued

SCRAMBLED EGGS TURBIGO

6 eggs, scrambled
6 small brioches
2 ounces salt butter
6 lamb kidneys
A little chopped garlic
6 mushroom caps
1 tsp. tomato paste
¼ cup chopped shallots
1 cup red wine
½ cup beef stock
2 tsp. potato flour
1 tsp. meat glaze
Salt, pepper
A little freshly chopped parsley

Carefully remove the caps of the brioches and take out all the soft part. Pour a teaspoon of melted butter in the bottom of each and wrap them individually in aluminum foil. Heat for 5 minutes in a 350° oven. Skin the kidneys; split down the middle and remove white core. Brown them very quickly in hot butter with the garlic and shallots. Remove the kidneys and brown the mushrooms quickly in the same butter. Remove mushrooms and stir into the same pan tomato paste, meat glaze, potato flour. Pour on the red wine and the stock and stir over the fire until it comes to a boil. Simmer 5 minutes. Remove brioches from oven and take them out of foil. Fill them with the scrambled eggs. Place on top of each a mushroom cap. Place on top of each mushroom cap a kidney. Cover with the tops of the brioches. Arrange on a hot serving dish. Just before serving pour over the sauce, sprinkle with parsley and serve.

EGGS COCOTTE LORRAINE

6 fresh eggs
3 slices bacon
3 thin slices Gruyère cheese, halved
1 cup heavy cream
Salt, freshly cracked pepper

Cut the bacon into very thin dice and fry lightly until crisp. Drain. Divide bacon and put in bottom of 6 little cocottes. Then line each dish with a thin slice of Gruyère. Put a spoonful of heavy cream on top of the Gruyère and break a fresh egg on top of the cream. Pour another spoonful of cream on top of the egg and season with salt and freshly cracked black pepper. Bake in a 350° oven for 6 minutes or until just set.

EGGS COCOTTE SAGAN

6 fresh eggs
2 pairs of calves' brains
A little chicken stock
½ cup heavy cream
2 oz. butter, melted
¼ cup grated Parmesan cheese
Salt, black pepper

Simmer the calves' brains in a little chicken stock for 10 minutes. Drain and chill. Cut in squares and mix with half the cream and half the melted butter. Season with salt and pepper and half fill 6 cocottes with this mixture. Break a fresh egg on the top of each. Season with salt and freshly cracked pepper. Pour over each the rest of the cream. Sprinkle with grated Parmesan cheese, a little melted butter, and bake 6 minutes in a 350° oven.

EGGS COCOTTE À LA CRÈME

Put a spoonful of whipped cream on the bottom of each cocotte. Add a teaspoon of melted sweet butter, salt and freshly cracked pepper. Break an egg into each cocotte. Cover with more whipped cream, season again with salt and pepper and bake in a water bath in a 350° oven for 8 minutes or until just set. Add a little freshly cracked pepper just before eating.

SCRAMBLED EGGS FRANÇAISE

6 eggs, scrambled
6 large artichoke bottoms
½ cup chicken stock
½ cup sautéed mushrooms
2 shredded truffles
½ cup grated Gruyère cheese
4 tbsp. melted butter
¼ cup grated Parmesan cheese

Brown Sauce:
2 tbsp. butter
1 tsp. potato flour
2 tbsp. meat glaze
1 tsp. tomato paste
½ cup red wine
½ cup chicken stock
A little pepper

Heat the artichoke bottoms in the chicken stock; drain and arrange them down a long flat serving dish. Mix mushrooms, truffles, Gruyère cheese and butter with scrambled eggs. Fill artichoke bottoms with this mixture; sprinkle tops with Parmesan cheese. Pour over each a little melted butter and brown quickly under the broiler. Pour around the dish the following brown sauce. Melt butter, stir in potato flour, meat glaze, tomato paste. Pour on wine and stock and stir over fire until it comes to a boil. Season with pepper, simmer five minutes before pouring around the dish.

OMELETS, SOUFFLES

continued from page 107

pan and when almost on the point of browning, add the sliced mushrooms with salt, pepper and lemon juice. Sauté briskly 3 minutes. Add this to the egg mixture and make omelet in the ordinary way.

JAM OMELET WITH RUM

2 eggs
2 tsp. granulated sugar
Butter
½ cup strawberry preserve
Confectioners' sugar
½ cup light rum

Separate the eggs. Add the granulated sugar to the egg yolks and beat until light and fluffy. Add the stiffly beaten egg whites and fold in carefully. Heat the omelet pan. Add a very small amount of butter, spread the mixture over the bottom. Allow to brown a little. Hold the pan under the

continued on next page

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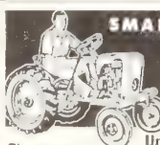
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COOK BOOK *continued from preceding page*

broiler just long enough to set the top. Put the strawberry preserves in the center. Fold over, turn out on a hot serving dish. Dust the top well with confectioners' sugar. Mark a crisscross on the top with red-hot skewers, pour flaming rum around the omelet just before serving.

WATERCRESS AND SOUR CREAM OMELET

4 beaten-egg omelet mixture
1 cup large watercress leaves
1 cup sour cream
Salt, pepper

Mix the watercress leaves with the egg mixture. Make the omelet in the ordinary way and turn out on a hot flat serving dish. Pour over the sour cream and garnish with a sprig of fresh watercress.

HAM AND CHICKEN LIVER OMELET

4 beaten-egg omelet mixture
4 chicken livers
1 oz. salt butter
½ tsp. meat glaze
½ tsp. potato flour
2 tbsp. brandy
¼ cup stock
1 cup finely shredded boiled ham
1 tsp. freshly chopped parsley
Salt, pepper

Brown the chicken livers quickly in the hot butter. Remove, slice, set aside. Stir into the pan the meat glaze, potato flour, brandy and stock and seasonings. Bring to a boil. Replace the sliced chicken livers. Mix the shredded ham into the egg mixture and make the omelet in the ordinary way. Before serving, stuff with chicken liver mixture. Turn out on serving dish.

CHESTNUT AND CHOCOLATE OMELET

4 beaten-egg omelet mixture
4 oz. dark sweet chocolate
1 cup sliced glacé chestnuts
Confectioners' sugar
½ cup rum

Dissolve the chocolate in a heavy pan over a very slow fire. Add the chestnuts, roughly cut up, and a little of the chestnut syrup. Make up the omelet in the ordinary way, stuff with the chestnuts and chocolate. Turn out and finish in the same way as the jam omelet, dusted with confectioners' sugar, crisscrossed with skewers and with flaming rum poured over.

HOT CAMEMBERT CHEESE SOUFFLÉ

4 eggs, separated
3 tbsp. butter
3 tbsp. flour
¾ cup milk
Salt, cayenne pepper
2 tsp. powdered mustard
½ cup grated Gruyere cheese
½ cup strained Camembert cheese
¼ cup grated Parmesan cheese
2 egg whites

Melt the butter. Stir in the flour. Pour on the milk and stir over the fire until it comes to a boil. Season with salt, pepper, mustard. Mix in all the cheeses, reserving a little grated Parmesan cheese. Mix in the egg yolks and, lastly, fold in the stiffly beaten egg whites. Tie a band of waxed paper around an ungreased soufflé dish and fill with the mixture. Sprinkle remaining Parmesan on top and bake in a 375° oven for half an hour. Remove the paper carefully and serve at once.

COLD CARAMEL SOUFFLÉ

5 whole eggs
3 egg yolks
8 tbsp. granulated sugar
3 tbsp. gelatin
½ cup lemon juice and water
3 cups whipped cream
¾ cup granulated sugar
¼ cup water
½ tsp. cream of tartar
⅓ cup water
A few chopped walnuts

Beat the eggs, egg yolks and 8 tablespoons of sugar with a mixer until mixture holds its shape. Fold in the gelatin, dissolved with the lemon juice and water, half the whipped cream, and a caramel made from the ¼ cup water, the ¾ cup sugar and cream of tartar. Stir caramel ingredients over fire until dissolved. Stop stirring when melted and continue cooking until a dark caramel color. Then dilute with approximately ⅓ cup water. Tie a band of oiled waxed paper around a soufflé dish. Fill up to top of paper with mixture. Put to set in refrigerator. When set remove the paper carefully. Garnish the top with whipped cream forced through the rose tube of a pastry bag, and edged with chopped nuts.

SHIRRED, FRIED

continued from page 107

SHIRRED EGGS A LA GREQUE

6 fresh eggs
Rind of large orange
3 oz. butter
1 clove garlic, finely chopped
1 large blanched potato
2 medium-sized onions
1 green pepper
1 red pepper
1 very small eggplant
2 tbsp. olive oil
4 firm white mushrooms
2 large, skinned tomatoes
Salt, pepper

Cut orange rind into fine shreds. Melt half the butter and add the orange rind with the finely chopped garlic. Cook slowly 2 minutes. Add blanched potato cut into dice. Cook another 3 minutes. Add the onions cut into large dice. Cook another 2 minutes. Add the green and red peppers cut into large dice and cook another 2 minutes. Add the eggplant, salted, diced and sautéed in the oil. Then add the mushrooms, sliced and sautéed in the remaining butter. Lastly, add the diced,

continued on page 166

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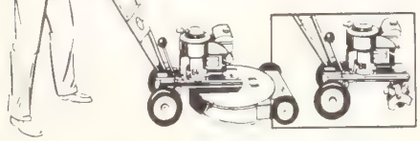
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COOK BOOK

continued from page 164

skinned tomatoes. Season this mixture with salt and pepper and arrange on the bottom of a large shirred egg dish. Make 6 indentations and place an egg in each. Bake 6 minutes in a 350° oven and serve at once.

SHIRRED EGGS BOCK

6 shirred eggs
1 oz. butter
1 chopped clove garlic
2 tbsp. finely chopped shallots
6 small, skinned tomatoes
6 slices broiled bacon
Salt, freshly cracked black pepper

Heat butter in a pan. Add garlic and chopped shallots and cook briskly 2 minutes. Cut the tomatoes in thick slices, add and season with salt and pepper, cook briskly for 3 minutes. Cover the eggs with this mixture and garnish the top with the broiled slices of bacon.

FRIED EGGS AU BEURRE NOIR

6 fried eggs
4 oz. salt butter
1 tbsp. finely chopped onion
Salt, pepper
½ cup large capers
¼ cup tarragon vinegar
Large croutons of fried bread

Heat the butter very slowly and allow it to get almost black. Then add the finely chopped onion, salt, pepper, capers and vinegar. These last ingredients should be added simultaneously. Pour this black butter sauce over the egg whites only and garnish the dish with the croutons of fried bread.

FRIED EGGS ESPAGNOLE

6 fried eggs
2 beaten eggs
½ cup creamy milk
Salt, pepper
6 rounds of bread
3 tbsp. olive oil
6 rounds of ham

Tomato Sauce
4 tbsp. butter
1 tbsp. flour
2 tbsp. tomato paste
1 tsp. chopped garlic
1½ cups water
Salt, pepper

Mix the 2 beaten eggs, the creamy milk, salt and pepper together. When well blended dip the slices of bread in this mixture. Fry in a little oil until golden brown on each side. Arrange them on a hot, flat serving dish. Fry the ham also in a little oil and place on top of the bread. Place a fried egg on top of each bread and ham slice and pour over the following tomato sauce.

Melt half the butter in a pan and stir in the flour, off the fire, and the seasonings. Mix in the tomato paste, garlic and water. Stir over the fire until it comes to a boil. Simmer 5 minutes, adding the rest of the butter, bit by bit, and serve.

POACHED, IN TIMBALES

continued from page 107

OEUFS POCHÉS GEORGETTE

6 poached eggs
6 small baked potatoes
2 cups whipped potatoes
A little beaten egg
Lump of butter
Salt, cayenne pepper
1 cup sliced cooked shrimps
1 tbsp. finely chopped parsley
4 oz. butter
4 tbsp. flour
1 cup milk
3 tbsp. light cream
1 cup grated Parmesan cheese

Carefully cut the tops off the small baked potatoes. Remove all the potato without breaking the skin. Rub the potato through a strainer and mix it with the whipped potato. Mix in a little beaten egg, a lump of butter, salt and cayenne pepper. Put mixture into a large pastry bag with a large rose tube. Pipe six small rosettes, evenly spaced, on the bottom of a flat serving dish. Anchor a potato skin on the top of each rosette. Mix the chopped parsley with the sliced cooked shrimps. Melt half the butter in a pan; stir in the flour, off the fire; season with salt, pepper, and pour on the milk. Stir over the fire until mixture comes to a boil. Then add the grated cheese and the cream. Simmer slowly 5 minutes. Put a spoonful of the shrimp and sauce mixture in the bottom of each potato skin; place a poached egg on top; cover the poached egg with a little more sauce. Top with potato cap and cover the cap completely with the mashed potato forced through the rose tube of the pastry bag. Sprinkle a little beaten egg over the top and brown quickly under the broiler before serving.

MAYONNAISE D'OEUFS POCHÉS MACEDOINE

6 poached eggs, cold
1 cup diced cooked green beans
1 cup small cooked lima beans
1 cup diced cooked carrots
1 cup cooked peas
1 cup diced cooked turnips
1 cup diced raw cucumber
1 cup diced, skinned, and seeded tomatoes
Squeeze of lemon juice
Salt, freshly cracked pepper
3 egg yolks
1 tsp. French mustard
Salt, cayenne pepper
2 tbsp. tarragon vinegar
2 cups vegetable oil
½ cup light cream
A few sprigs fresh watercress

Mix all the vegetables together lightly with two forks. Season with salt, pepper and lemon juice. Arrange them on the bottom of a shallow, ovenproof dish. Carefully place the drained cold poached eggs on top.

(*Continued*)

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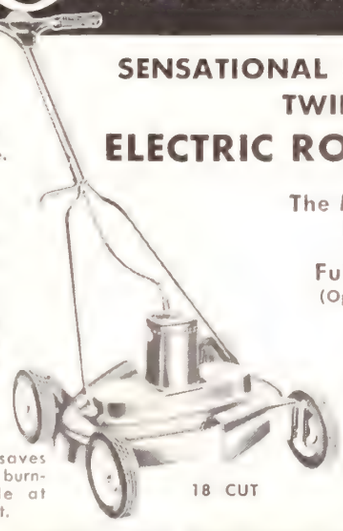
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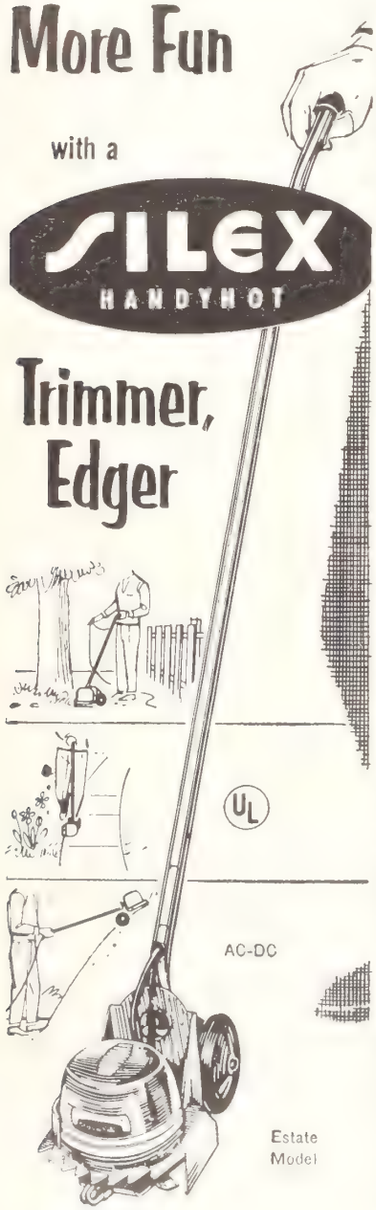
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TWO FOR THE SHOW

continued from page 102

GHENT HYBRID AZALEAS, European origin. Deciduous, some varieties are hardy as far north as Portland, Maine. Single and double blossoms in white, yellow, pink, orange reds. May reach 3′-10′ height with colorful fall foliage; good in sun or shade, in borders, by woods paths. Well known varieties, Altaclarense, orange-yellow; Gloria Mundi, fire-red; Daviesi, fragrant pink; Nancy Waterer, yellow.

SNOW AZALEA (*A. mucronata*), from Japan. Pure white, or splashed with flecks of rose in upper lobes in variety Sekidera; May; reaches 4′-6′. Excellent as background for small rock garden, for massing, or as specimen in foundation planting. Hardy to New York and, along the coast, to Cape Cod.

TORCH AZALEA (*A. kaempferi*), variety of *A. obtusa*. Partially evergreen; 5′-6′; salmon to brick-red in May. Excellent for mass planting; flowers better in light shade; hardy to north of Boston.

KURUME and HINODEGIRI AZALEAS, derivatives of *A. obtusa* var. *amoena* and var. *japonica* respectively. Evergreen; many hardy to 0°F.; sun or slight shade; 18″ or less to 4′ in south; colors white, shades of pink, red or purple in May. Excellent for rock gardens, fronts of borders, woodland planting. Varieties in trade include Hinodegiri, rose madder; Apple Blossom, white tinged pink; Christmas Cheer, bright red; Coral Bells, shell pink, double.

GABLE HYBRID AZALEAS, evergreen type developed in Pennsylvania by Joseph B. Gable. Some are hardy to —20°F. (Nebraska); most to Boston. A few of his best; Billy, bright red, single flower; Louise Gable, double, salmon pink; Rose Greely, white "hose-in-hose" (flower within a flower) one of the hardiest and best.

GLENN DALE AZALEAS were raised at Glenn Dale Plant Station with a view to obtaining a class similar in appearance to Indian azaleas but hardier. Blooming in April and May, 3′-7′ tall, many varieties are listed, including Harlequin, white flaked and striped purple; Treasure, white; Martha Hitchcock, large white margined magenta. Relatively new in gardens; performance records are still scant.

(*Continued*)

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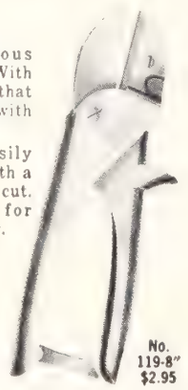
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TWO FOR THE SHOW

continued

EXBURY AZALEAS, deciduous strain raised by Lionel de Rothschild in England; somewhat resemble mollis types, but with larger flowers, and bloom later in May. Flowers white, fiery red, orange and deep yellow; withstand 0°F. temperatures.

FLAME AZALEA (*A. calendulacea*), native to Appalachian area; deciduous; to 9′; yellow or orange to scarlet showy flowers in early June. Excellent in sunny shrub borders or in high woodland shade; hardy in Massachusetts.

SWEET AZALEA (*A. arborescens*), native of Appalachians. White, fragrant mid-June flowers; fall foliage dark red. Valuable in mixed plantings for blending effect and fragrance; very hardy.

RHODODENDRON RACEMOSUM, native to China; lovely pink; 18″-24″, rarely to 6′; rock gardens or banks. Most effective when planted in clumps of 6 or more; mulch with stone chips in summer; hardy to 0°F.; not reliable in deep south.

CAROLINA RHODODENDRON (*R. carolinianum*), native to Blue Ridge Mts. Compact growth, 3′-6′; leaves to 3″ long, rust colored beneath; flowers in shades of pink and rosy purple; there is a white variety; late April or May. Excellent for foundation and border planting or in large rock garden; sun or partial shade.

FORTUNEI HYBRID RHODODENDRONS, including so-called Dexter hybrids; 6′-8′, occasionally to 12′. Choice plants grown for high shade, hardy to Boston. Recommended: Mrs. Butler, soft pink 4″ flowers; Duke of York, lilac; Essex, deep crimson, China, pale ochre with red markings; Goldfort, lemon yellow suffused with pink; Loderi, shell pink fading white; Naomi, in pink shades.

CATAWBA HYBRIDS, hardiest of type, dependable north of Boston. First developed in England from American species *R. Catawbiense;* the Parsons of Flushing, N. Y., also credited with its development. White, shades of red, pink, lilac and purple; May and early June; to 8′-10′; flowers freely in sun. Dependable varieties: Amphion (F. L. Ames), rose red with white throat; Album Elegans, white, pinkish in bud, very hardy; Album Grandiflorum, nearly white, spreading growth. Atrosanguineum, bright red; early

(*Continued*)

TWO FOR THE SHOW

continued

blooming; very hardy. H. W. Sargent, crimson; very hardy. Everestianum, rosy lilac; Caractacus, purplish crimson, inferior flowers but hardy variety; Meadowbrook, best rose pink; Mrs. Charles Sargent, good rose red, yellow spots, one of the hardiest; Ignatius Sargent (The Boss), cherry pink; President Lincoln, lilac; Edward S. Rand, red, yellow eye; Purpureum Elegans, purple; Roseum elegans, lavender pink; poor color but good grower, serviceable the year around. Most of above available in sizes up to 2½'-3', a few 18".

R. MINUS. Native in South Carolina to Georgia, and Alabama; to 7'-9'; looser growth than *R. carolinianum*; leaves are longer pointed and magenta-pink flowers are a month later; hardy to Boston.

ROSEBAY RHODODENDRON (R. maximum). No other native evergreen used in such quantity for foundation, boundary and screen plantings; much less expensive than hybrids of comparable size but has inferior flowers; typically rose pink fading to white at center; June-July; 3'-12' in gardens, it is known to grow to 30' in Appalachians. Generally hardy except in dry, or cold, windswept climates.

OTHER HYBRIDS: Where gardens are protected from wind and enjoy moderate winters, a few other hybrids are worthy of trial. Bowbells has rounded leaves, bell shaped rich pink flowers in May: to 4'. Choice hybrids from the garden of Mr. Lionel de Rothschild at Exbury, England, are doubtfully hardy, relatively expensive, and very beautiful.

How to grow azaleas and rhododendrons:
The first rule in preparing a place for any of these plants is to provide liberal amounts of leafmold, peatmoss, compost or well-rotted farm manure to be mixed in wide planting holes beneath the shallow, fibrous root masses. The second rule is to set the plants (always purchased with a burlaped ball of earth about the roots) not more than 1" deeper than they grew in the nursery. Third rule: spread and maintain a layer, 3" or 4", of oak or hardwood leaves, or an inch or two of peatmoss or pine needles over the plant roots the year round. Fourth, keep the plants well watered, without waterlogging, through the first growing season. With evergreen varie-

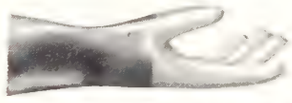
(Continued)

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TWO FOR THE SHOW

continued

ties, especially, make sure that watering is continued in autumn until the ground freezes for the winter, since evergreen leaves lose moisture all year. Best time to plant: April and August-September.

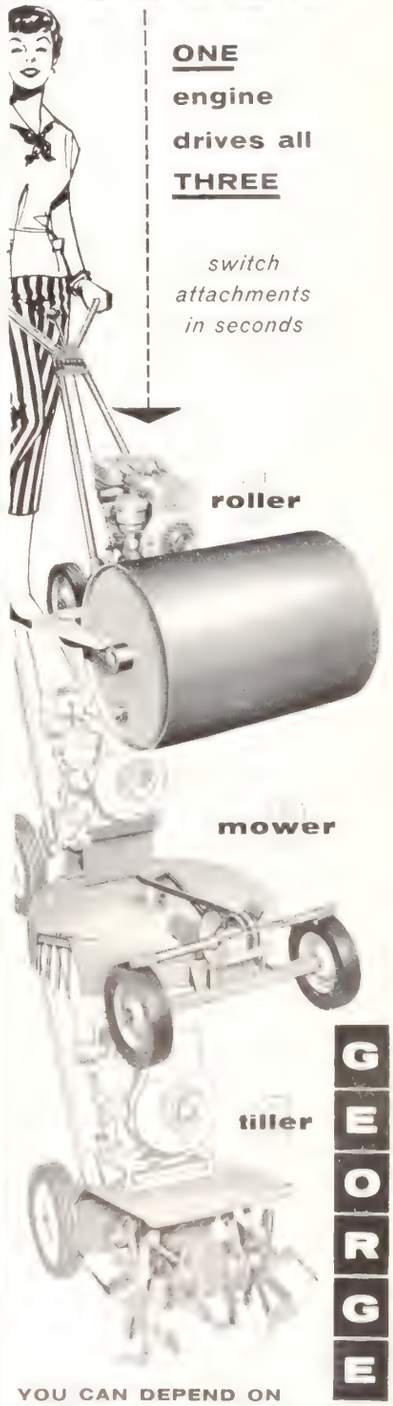
The best location for evergreen azaleas and rhododendrons has good drainage and is lightly shaded during the height of summer days, or faces east, with protection from cold winter winds. Southern exposures may be bad if they permit late winter sun to strike the leaves. Frigid winds may cause excessive drying of green leaves, thus making protective windbreaks of boards or burlap advisable. Where winter temperatures often run below 20°, some rhododendron buds may suffer; some azalea buds may suffer below 15°, especially in late winter. Where bud damage is prevalent, give your plants northern exposures or provide some means for delaying bud development: a location that is cold and sunless in the fall and in late winter may actually benefit a plant of doubtful hardiness.

Most woods soils and sandy loams of the east and southeast are naturally slightly acid and thus favorable to these acid loving plants. Where limestone or alkaline soils prevail, a generous handful of powdered sulfur for each square yard or so of ground will help create more favorable conditions.

As for pests and diseases, spraying at ten day intervals in spring with DDT or Malathion should control most insects; chlordane dust on the ground will take care of weevils, grubs, oriental beetles, which young leaves are chewed at night. Azalea petal blight may be a problem in humid areas of the south; it is controlled by Dithane Z-78 or Parzate. Fertilizing, aside from renewing the year round mulch, should seldom be required.

Prices of azaleas and rhododendrons vary with the seller, the variety, the size of plant, the region in which the plants are grown. Shipping balled and burlaped plants is expensive; but buy from a good source (you can tell a lot from the catalogues, and from satisfied customers) and accept the fact that for a plant that will live as long as you will and get more beautiful all the time, which is more than you can hope to do, a seemingly stiff price may be a bargain after all.

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H & G's guide to GARDEN TERMS

Every new gardener with his ear to the ground is going to hear some strange words as spring approaches. What with axils, tubers, succulents and zumpkins, about the only thing he may be sure of is that a trowel is a tool and a beetle a bug. But in the course of gardening he may need to prick off a pan of seedlings or pinch out the axillary shoots on his tomatoes or merely turn under a cover crop, and it will help him to know what these terms mean. H&G's dictionary of this often puzzling but always fascinating language is intended especially for beginners. But it will bolster the confidence of any tyro who has perused a nursery catalogue, or driven up to a garden center for his season's supplies. More often than not there are sound reasons for using the special words and phrases of gardening. They are usually the most precise, often the most descriptive. Part of the full joy of gardening comes with proficiency at using its tools—not the least of which is its vocabulary. Our choice, wholly our own, is based solely on the desire to make your gardening seasons both fruitful and pleasant. Here is the first installment of a service to be continued in subsequent issues.

Accent plants: Plants set singly or in small groups to emphasize a garden picture. They may be used singly, for special color or foliage effect in a border; in pairs, to frame a dooryard or driveway entrance; in a group, to enliven a lawn, or for display around house walls.

Acid phosphate: Chief source of phosphoric acid in commercial fertilizers. Commonly available as superphosphate, which contains at least 16% usable phosphoric acid, and in "complete" plant foods.

Acid soil: A soil deficient in lime; often one containing a high proportion of partly decomposed organic matter; one that is waterlogged, airless, or exhausted by over use. The degree of acidity is expressed by a numerical scale running from pH 6.5 (neutral) to pH 4 (very acid). Rhododendrons, azaleas, many other broad leaf evergreens and woods plants need acid soils. (See Alkaline Soil.)

Aeration: Circulation of air through the soil to supply life-giving oxygen to plant roots.

Agricultural lime: An inexpensive mineral product which increases alkalinity or pH of soil.

Agriculture, U. S. Department of (U.S.D.A.): A Federal service, more useful to gardeners than generally realized. It provides bulletins and research pamphlets on soil, plants, farming, gardening, pest and disease control, conservation, reforestation, State game and fishery laws, etc.

Alkaline soil: The opposite of acid soil; it contains either natural limestone or deposits of alkali salts. The degree of alkalinity is measured from pH 6.5 (neutral) to pH 9 (very alkaline). Some plants

(*Continued on page 174*)

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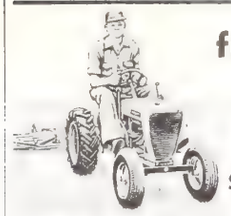
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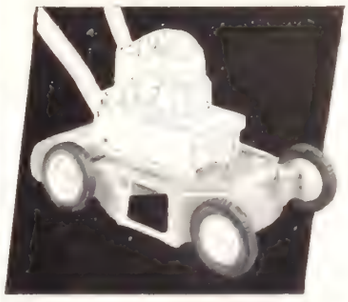
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LEXICON *continued from page 172*

do better in moderately alkaline soil than in acid. Examples: sweet peas, asparagus, melons, iris, rhubarb. Most plants do well in soils between pH 6 and pH 7. (See Acid Soil.)

All-America awards: Awards given to new plants grown from seed, to new roses, and to new gladiolus varieties, each on the basis of trials in 20 or more test gardens. Seedsmen and nurserymen sponsor the programs.

Alternate: Referring to leaves, twigs or branches growing singly at intervals along a stem rather than opposite one another.

Annuals: Flowers commonly grown from seed that live for just one growing season. Examples: zinnias, marigolds.

Anther: The pollen-bearing portion of the stamen of a flower.

Aquatic plants: 1. Plants that live entirely submerged in water. 2. Plants that root at the bottom of pools or streams but project stems, leaves or blossoms to float, or stand in water. 3. Plants that thrive around damp edges of pools and ponds.

Arboretum: A collection of trees and shrubs classified by generic groups and grown for scientific reference or public enjoyment.

Axil: The juncture at which a branch or stalk grows from a main stem; hence, axillary shoots.

Axis: The point or base line used in establishing the geometric form of a garden design or landscape plan. Also the main stem of a plant, the trunk of a tree.

Background planting: Shrubs and trees used as a boundary screen to provide a garden setting; any tall plants arranged to set off a feature in the foreground, like a pool, or garden statuary.

Balanced plant food: A complete fertilizer, such as 5-10-5, containing all the nutrients necessary for plant health and growth, as well as the "big three": nitrogen, phosphorous, potash.

"B&B": Balled and burlapped—plants with a ball of earth wrapped in burlap or sacking around the roots, to permit transplanting without a setback to growth. Most evergreen trees and shrubs are sold "B&B".

"B.R.": Bare rooted—a plant that is simply dug up, moved, or shipped with no soil around its roots. Many deciduous shrubs and small trees are sold bare-rooted.

Bedding plants: Plants, usually low growing, massed in a bed or border for particularly effective foliage color, or texture.

Biennials: Plants that take two years to mature from seed and that bloom the second year. The first year they make a root and top growth. The second year they produce flowers and seed. Examples: hollyhocks, foxglove.

Binding plants: Vines and creepers with above-ground running stems, or underground spreading roots which help to bind the soil on dry banks, sandy areas and slopes and to check soil erosion.

Bog plants: Plants needing wet ground but without submersion. Examples: Some mallows, ferns, primroses, marsh-marigolds, violets.

Bonemeal: An organic fertilizer, mostly phosphorous (2-18-0), used in potting soil mixtures, as a top dressing, and to mix with garden soil. It is slow acting, neutral to alkaline in reaction.

Botany: The science of the plant and vegetable world, from lowest microscopic forms to flowering, seed-bearing forms.

Bract: One of the small, stemless leaves in a flower cluster that protect bud tissue.

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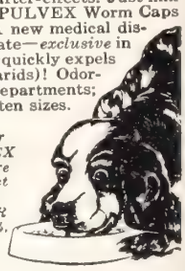
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WHO APPRECIATE THE FINEST



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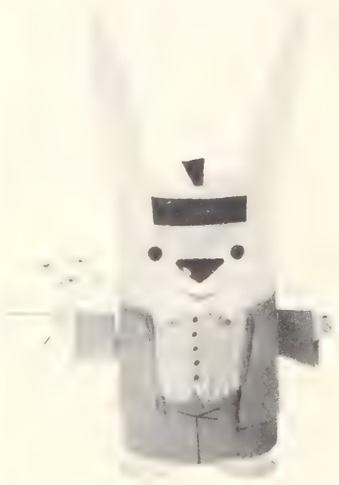
TRADITIONAL, CONTEMPORARY AND MODERN FURNITURE

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Please enclose 50 cents.

BAKER FURNITURE INC.
30 MILLING ROAD · HOLLAND, MICHIGAN

Easy-to-make decorations for AN EASTER PARTY



Easter bunny centerpiece with broom straw whiskers and button eyes will delight the pint-sized set. It is contrived from a salt box.



Yellow duck basket to fill with jelly beans and gumdrops is an ice-cream container in a new guise.

MIEHLMANN



Easter basket to fill with eggs is decorated with clusters of tiny bows around rim and a large bow on handle. Bunny is a dressed-up egg.



Place card and favor has a lollipop face. Skirt, ears and arms are colored paper.



Easter cart is pulled on colored ribbon by a yellow chick. Paper wheels are decorated with gold ribbons and sequins.

Designs by Sasheen Ribbon

Write to H&G Reader Service for how-to-make instructions.

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House & Garden

E

NBURST

OK

your hours of ease—

v "Leisure Furniture"



50 Cents

Pickard CHINA



AVENA
Flowing grain in charcoal gray accented with platinum on ivory coupe shape. Platinum edge band. Five piece place setting—$14.75.



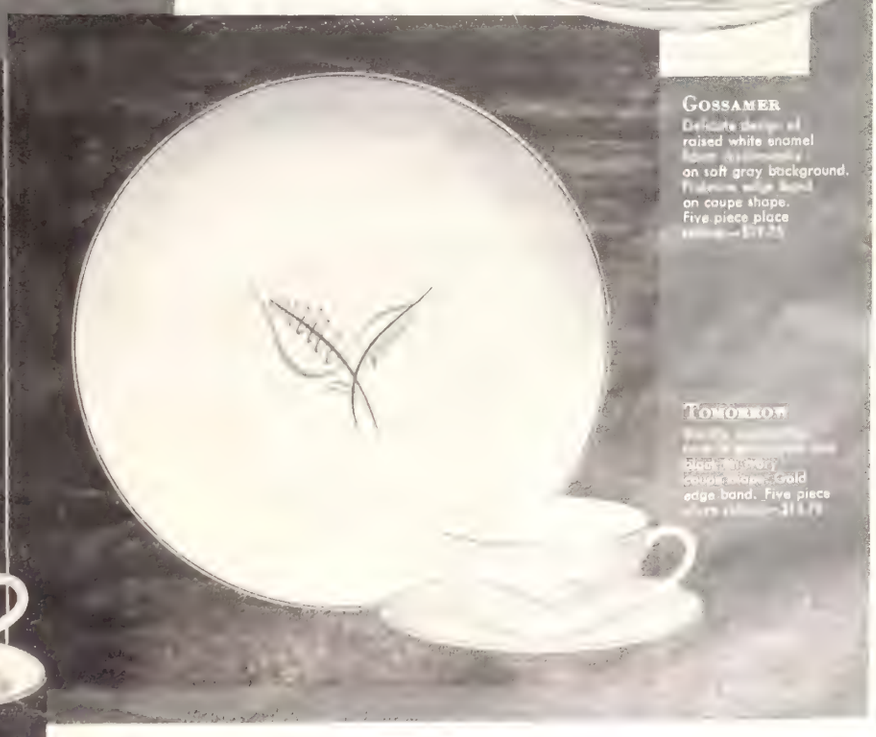
APPOINTMENTS *for Tomorrow.....*

Touchstone of the perfectly appointed table is the china that captures the mood of your own dining decor. Each of these four new patterns was especially created to suit your individual preference, be it Traditional, Contemporary, or frankly Modern.

Pickard craftsmanship is your assurance of the finest in quality and design, now and in years to come. That's why only a limited quantity is made each year—why *Pickard China is America's Most Exquisite Dinnerware.*



CARILLON
Twinings of gold and aqua encircle traditional ivory rim shape. Gold bands. Five piece place setting—$18.50



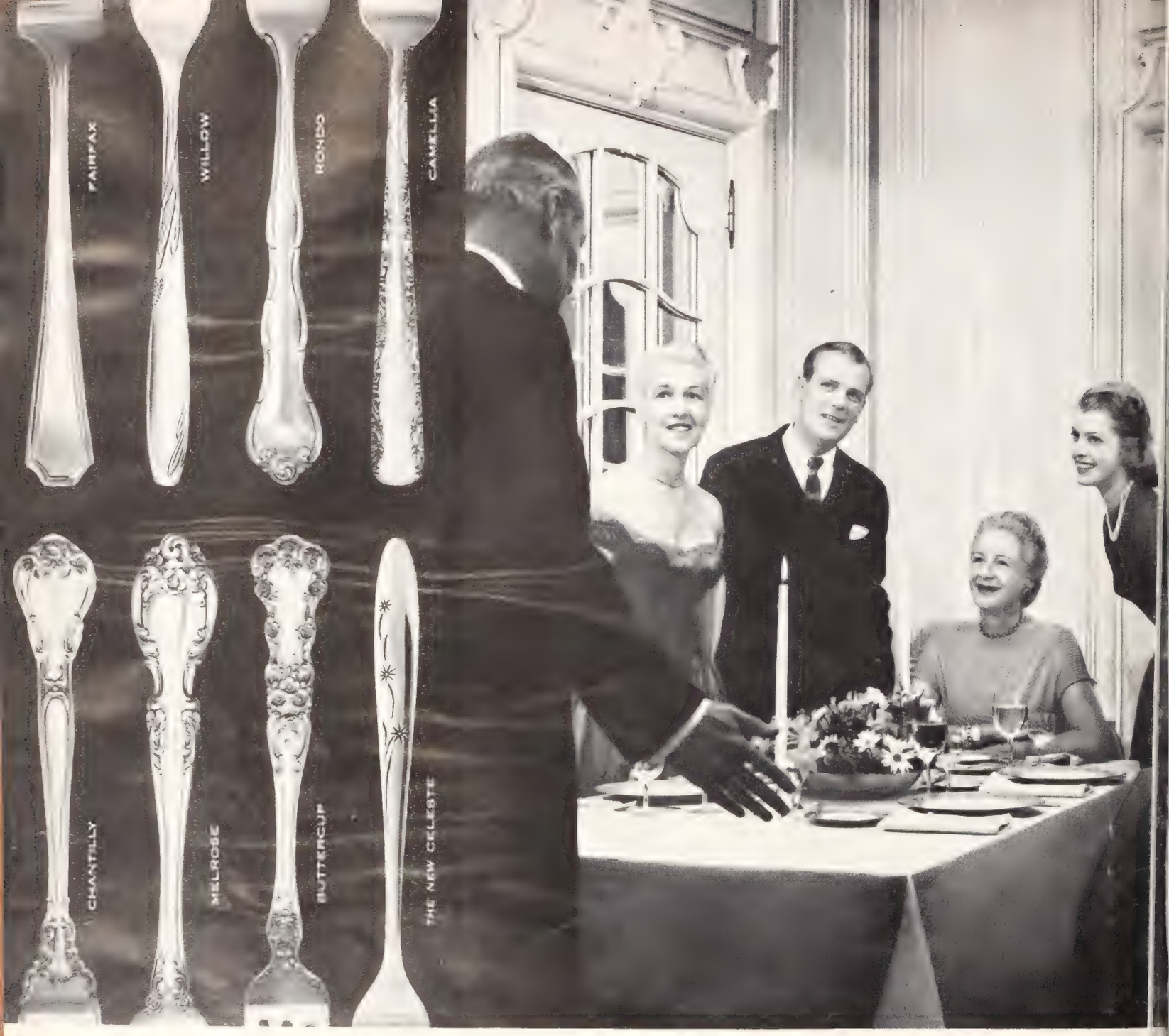
GOSSAMER
Delicate design of raised white enamel on soft gray background. Pattern on coupe shape. Five piece place setting—$17.25

TOMORROW
Black [illegible] Coupe shape. Gold edge band. Five piece [illegible]—$11.75

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See PICKARD CHINA *at these great stores . . . or write for the name of the nearest store and pictures of other exclusive Pickard patterns.*

PICKARD, INC., Antioch, Illinois



It's never too late to start living

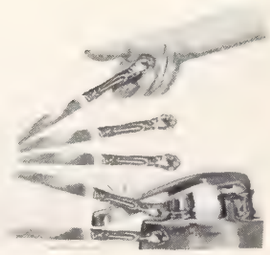
Now is the time to get the habit of putting off doing and having what you'd like. It's a habit that keeps you from ever living really *well*.

Like owning enough Gorham Sterling, for example—all the place settings you need for a really big dinner and all the serving pieces to make your table sparkle with graciousness and hospitality.

You have a wider choice of designs than in any other make. You can match or add to your service even years and years later. And, incidentally, the more frequently you use your Gorham Sterling, the less care it requires.

For 125 years, "Gorham" and "Sterling" have meant one and the same thing—the finest in solid silver. And for all its wonderful reputation, Gorham is not so expensive as you might imagine.

A complete place setting—consisting of knife, fork, spoon, soup spoon, spreader and salad fork—can be purchased for as little as $29.75*. Settings for 8 in an attractive wood chest start as low as $238*. You will find convenient budget plans that give you as long as a year to pay at most authorized jewelery and department stores. Start living well by living with the best—Gorham Sterling!



A Gorham Exclusive... made from a seamless sterling tube, the Gorham knife handle will resist denting if accidentally dropped. It is completely watertight—there are no seams to open or discolor. Washing in the hottest water will not loosen the blade.

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America's Leading Silversmiths Since 1831

125th Anniversary

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CONTENTS APRIL, 1956

House & Garden

A Guide to the Arts of Living Vol. 109 No. 4

On the cover:

The dawn of an exciting decorating theme for any room in the home is shown in 15 glittering sunbursts. An age-old motif, the sunburst is today enjoying a revival in fabrics, wallpaper, carpets and accessories to light up your room schemes (see pages 128-130). Shopping information is on page 147.

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For your hours of ease

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If you have specific questions on homefurnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington [illegible]



Is family life more fun in a Weathermaker Home?

Carrier Weathermaker air conditioning makes a welcome difference in your home and living.

So much of the happiness you get out of life depends upon your home. How cheerful it is. How easy to live in. How comfortable.

A Carrier air conditioned home is more fun for the whole family. It's easier to clean, so mother has more time to spend on herself. Children keep healthier because the house is clean and draft-free. And in the cool, refreshing air Dad feels like playing with the children, even after a tough, hot day at the office.

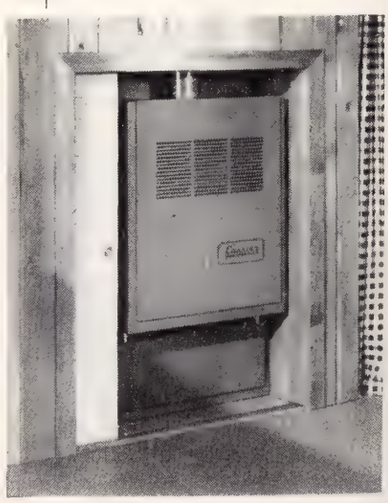
Once you live in a Carrier Weathermaker Home, you'll find there's no place pleasanter. No place else could you and your family sleep better, eat better, get along better. For inside a Weathermaker Home, all's right with the world.

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- A new, 48 page, full-colour booklet, "CANADA...
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Cadillac

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION



For those now ready to own the finest, White's rare resplendent beauty is a source of never-ending pride and pleasure. Consistently for three quarters of a century, White has created superlative value, quality, and beauty in fine furniture. Now, magnificent new White Collections meet contemporary insistence on good taste in styling, versatility for new approaches to [illegible] . . . and flawless crafting from the smallest interior detail to the final glow of hand-rubbed finish.

White FINE FURNITURE, MEBANE, NORTH CAROLINA

The South's Oldest Makers of Fine Furniture

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Shown, Sofa, **$199.** Pillow-Back Chair **$129.** Companion Chair, **$110.** Also available: Twin Sectional Sofas, Curved Sectional Sofa, Open-End Twin Sectional Sofas, and High-Back Lounge Chair. Prices vary depending on fabrics selected. Foam rubber cushions available at extra cost.

Valentine

THE COPENHAGEN GROUP . . .

new interpretation of Danish influence

Here is a beautiful example of the trend toward softer, more elegant modern lines. Simple, yet distinctive, the Copenhagen Group combines the purity of Danish design with American craftsmanship and comfort. For the home that must reflect impeccable taste and a warm, friendly atmosphere, Valentine Seaver's Copenhagen Group is the perfect choice. Flexible budget terms are offered by most merchants.



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Coffee, lipstick, even ink cannot harm the iridescent beauty of Wunda Nylon. Its magic fibers can't absorb stains. And Wunda Nylon brings you double durability because it's nylon, and it's woven—not tufted! Besides greater wearability, only Wunda Nylon keeps its texture, keeps its color, after spot cleaning. No other broadloom offers you this practical luxury.



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Now...
all you've dreamed of and more!



When you see Heritage-Henredon's *Informal Provincial Group* you'll find the charming furniture you've always wanted has been carefully designed for utmost usefulness.

Notice how many of the living, dining and bedroom pieces in this large collection would serve more than one purpose. Open the cabinets and chests. You'll find trays, adjustable shelves and compartments. Run your hand over the smooth, beautifully matched walnut, finished in grayed "shell" or sunny brown.

And don't be afraid to look at the tags. Heritage-Henredon knows how to bring you finest custom-made quality at a price almost anyone who loves good furniture can afford.

The 42-inch living-dining table (above) extends to 82 inches. The table below (44 x 68 inches) opens to 116 inches with drop center legs for extra support.





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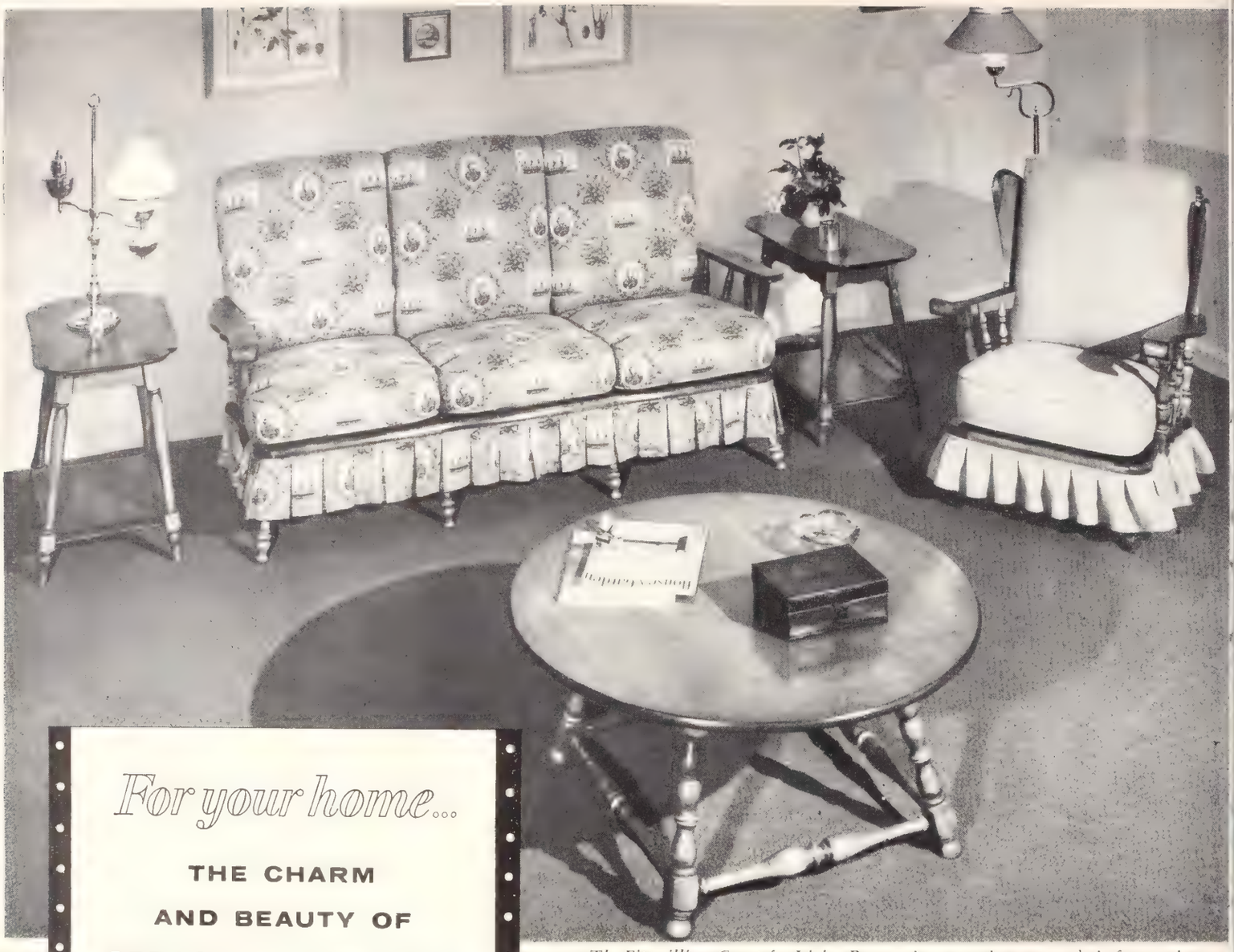
Great performers rely on the Steinway exclusively. VAN CLIBURN, brilliant young American artist pictured at right, uses the Steinway exclusively, as do Badura-Skoda, Brailowsky, Bruchollerie, Firkusny, First Piano Quartet, Malcuzynski, Morton Gould, Ormandy, Isaac Stern, George Szell, Albert & Herbert Teltschik and many, many others . . . also nearly all the nation's leading symphony orchestras and radio and television stations.

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THE INSTRUMENT OF THE IMMORTALS





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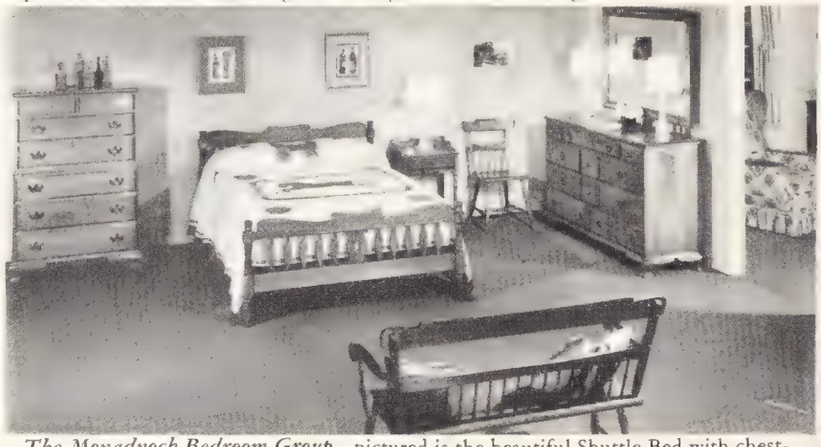
THE CHARM

AND BEAUTY OF

SPRAGUE & CARLETON

MAPLE

The Fitzwilliam Group for Living Room—shown are the settee and platform rocker, with lamp tables and the 40-inch round coffee table. Fitzwilliam also includes (not pictured) the love seat, lounge bed, wing chair and revolving rocker.



The Monadnock Bedroom Group—pictured is the beautiful Shuttle Bed with chest-on-chest at left, triple dresser with mirror at right, night stand, Crown Hitchcock Chair and (in foreground) the Hitchcock Settee. Monadnock is one of three Bedroom styles by Sprague & Carleton, in solid rock maple.

Is yours a new type home? Do you have a lovely old house? Or perhaps you prefer an apartment? No matter where you live, Sprague & Carleton maple will give new charm and beauty to your rooms. You'll be delighted when your friends compliment you on the distinctive quality of your Sprague & Carleton solid rock maple. The Fitzwilliam group is a new example of what Sprague & Carleton craftsmen are doing to make your home more beautiful, more liveable, more comfortable! And there are many other Sprague & Carleton styles for Living Room, Dining Room and Bedroom.

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Manufacturers of America's Most Beautiful Maple

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Sprague & Carleton

MAKERS OF SOLID ROCK MAPLE FURNITURE

KEENE, NEW HAMPSHIRE

Your Guide To Good Maple

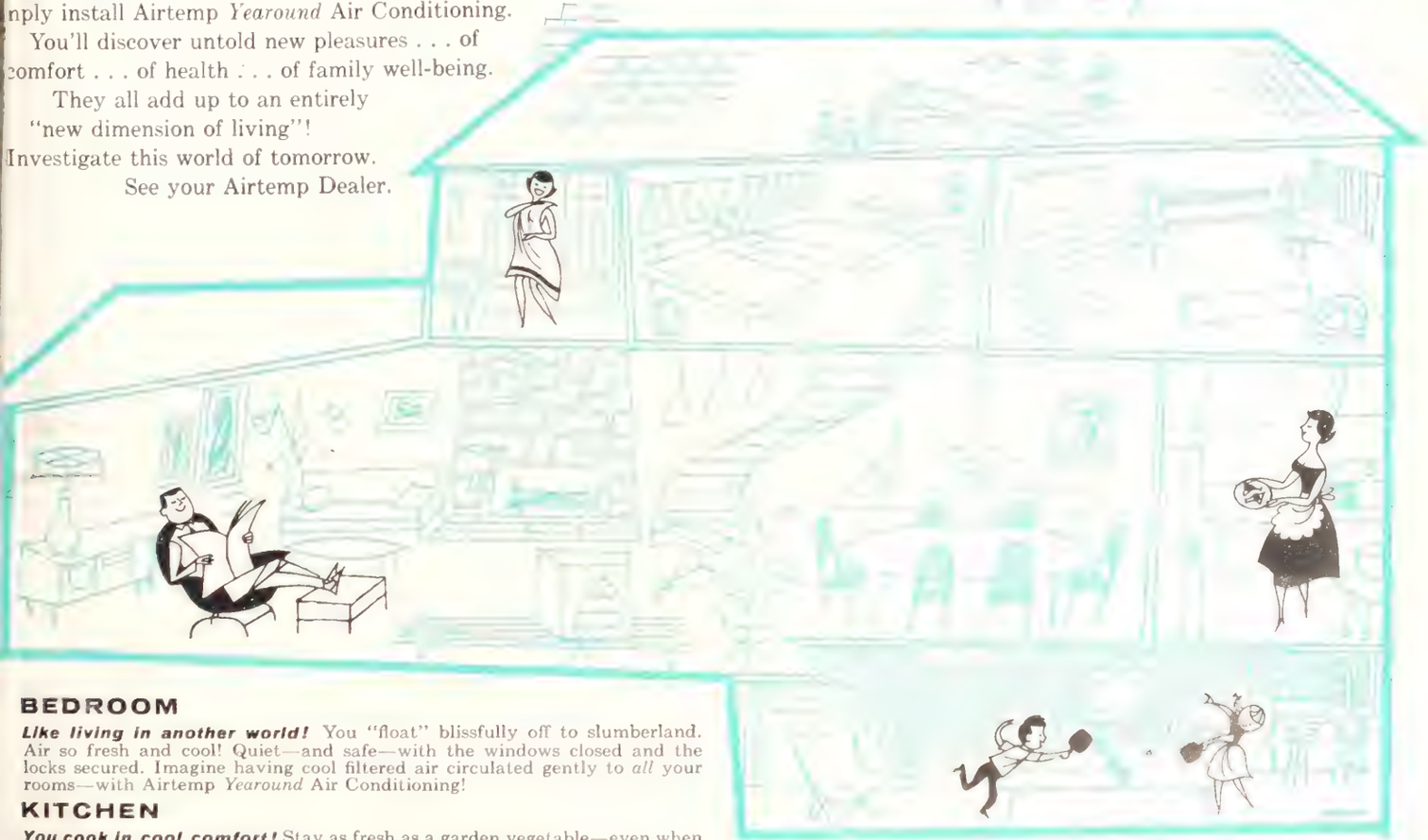
LOOK FOR THIS TAG on each piece of Sprague & Carleton Maple—it identifies the authorized Sprague & Carleton retailer, and contains helpful information about Solid Rock Maple. . . . Send today for FREE illustrated booklets on Sprague & Carleton Maple furniture for Living Room, Dining Room and Bedroom.

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You'll discover a wonderful "New Dimension of Living"!

You have a glorious adventure ahead of you—a new way of *living!* In a few years it will be commonplace. t *you* can experience this wonderful new world today—right in your present home—in every room. nply install Airtemp *Yearound* Air Conditioning. You'll discover untold new pleasures . . . of comfort . . . of health . . . of family well-being. They all add up to an entirely "new dimension of living"! Investigate this world of tomorrow. See your Airtemp Dealer.



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Sparks up appetites! Watch 'em down the food you serve in cool surroundings! Food tastes better, looks better, and keeps better. And Airtemp improves dispositions when hot weather normally makes folks cross and tired. Your family will welcome Airtemp's "soothing" effect.

LIVING ROOM

It's fun to entertain! With Airtemp, you *welcome* company in "sticky" weather! No trouble preparing for them—your home *stays* so clean. One thing guests especially appreciate is the way you can quickly adjust the temperature. Just "dial the climate" on the automatic thermostat.

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Keeps "the gang" at home! Your rumpus room gets a four-season workout with Airtemp *Yearound* Air Conditioning. For it's never too hot for a fast game of table tennis—or too chilly for a quiet game of bridge. So pleasant your family spends more time together in air conditioned comfort.

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Ends "hot-and-bothered" dressing! Stepping from the shower, you dress in cool comfort when the bathroom, too, is air conditioned. The air is dehumidified in summer—keeps you dry and comfortable. In winter, moisture is added—keeps you healthfully warm—lessens your chances of catching cold.

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Your Airtemp Dealer now makes this amazing offer: Trade in a room air conditioner—any make, any model—on any Airtemp *Yearound* Air Conditioning System. Up to 36 months to pay! See him now!

Guaranteed by Good Housekeeping

Airtemp
DIVISION
CHRYSLER CORP
DAYTON 1, OHIO

THE *FORWARD* LOOK
IN AIR CONDITIONING



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Cook out with an Advance-Design, Budget-Priced Royal Chef Smoker-Brazier

HAVE HAPPY TIMES GALORE when you cook out for family and friends . . . Royal Chef braziers make food taste better, backyard entertaining more fun than ever. And Royal Chef's new Great Smoky hoods make it simple to capture that luscious hickory-smoke flavor. Easy to cook on, easy to stow away, Royal Chef braziers are styled by a top designer. Get in on the backyard fun . . . choose from 35 Royal Chef brazier models, priced from $4.95 — $299.95. At hardware, sporting goods and department stores everywhere.

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CYLINDER SMOKER-BRAZIER

$14.95

Exclusive-design portable smoker-brazier with hood. KWIK-FLIK adjusts grid up or down.

No. RCY-10.



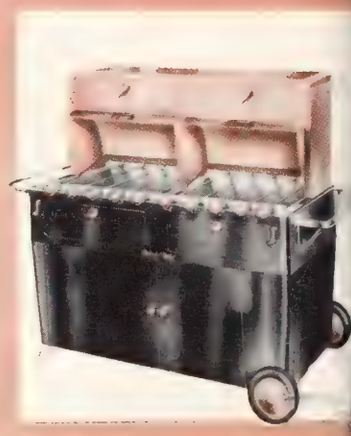
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Luxury super smoker-brazier. 10 motorized spits, 2 adjustable fireboxes, 2 Great Smoky hoods. Easily portable on large front wheels and rear casters.

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Beautiful folding brazier with Great Smoky smoker dome, KWIK-FLIK adjustable grid. Rolls easily. Satin black and coppertone.

RC-24-S.



GUARANTEE

Most used part in any brazier is the firebowl . . . All ROYAL CHEF firebowls are guaranteed for five years!

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Easy, quick, fool-proof. KWIK-FLIK instantly raises or lowers grid to desired distance from fire.

Wouldn't you love window beauty like this?

Andersen *Windowalls*



WINDOWALL *of Andersen Flexivents in home near Detroit. Stanley Reese, architect, Raymond Smith, Jr., designer.*

Easy to clean! Forget window washing drudgery. It's easy to clean outside glass surfaces quickly and safely from inside your home. You can say good-by to stretching and struggling forever.



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The view is high, wide and handsome framed through Andersen WINDOWALLS. And to your home, too, WINDOWALLS can bring sunshine, fresh air, the view. Yet they always close tight to give you the year 'round comfort of weatherproof protection against moisture, dust and cold.

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HG-46

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More families buy **LENNOX** through 5,606 home comfort specialists



Du Barry slept there

Sir:
The article in which William Pahlmann and Dino Levi held forth on the master bedroom (*His or Hers?*, February) was fun and very interesting. I'm inclined to go along with the bachelor; however, this is a bachelor's point of view. It depends a great deal on whom you're sharing your nest with. As a matter of fact, if it were my bedroom, I would furnish it rather Spartanly. I'd turn it over to the person in charge of bedrooms when that contingency arose. I wouldn't expect to have much say and don't think that most men do.

H. R. S., *New York, N. Y.*

Sir:
In my opinion, both Mr. Pahlmann and Mr. Levi go overboard. The best thing about the bedroom is the bed, and neither of theirs would suit me. I like a big double bed with a comfortable mattress and a head- and footboard. Of course Louis XV was comfortable in Mme. Du Barry's bedroom, but he didn't sleep there. One thing I like in a bedroom is a whopping big mirror of interesting design, round or oblong. And instead of bits of crystal around the room, I prefer a painting of real importance on the wall.

J. T., *Boston, Mass.*

Mellow and /or Modern

Sir:
May I implore you to consider your older readers a little more and feature now and then the stately, beautiful old homes of yesteryear? Through the years I have made many scrapbooks of colored pictures cut from your magazines, and I have preserved years of these magazines to refer to when I wish to restore or redecorate.

E. S., *Charlestown, N. H.*

Sir:
[illegible] qualifications for a house. (*Best Building Ideas of Our Times*, February [illegible] anything but a modern house today with all the new materials and [illegible] be "impersonal, antiseptic, institutional" and I'm delighted to see the trend you call "The Mellowing of Modern."

H. F., *Dayton, Ohio*

Vive la différence!

Sir:
The title of your cook book (*French Cooking without Tears*, February) is misleading. Any Frenchman would certainly shed a tear at some of the so-called simplified versions of French food. I don't see how it's possible to take short cuts to producing such world-famous cuisine. The whole secret of French cooking is the time it takes.

A. J., *Cumberland, Md.*

Sir:
Most French cook books assume that you are a *Cordon Bleu* with a thorough knowledge of cooking terms and procedures. Thank you for giving the novice such clear, easy to follow recipes. Come June, I expect to impress my new husband with them.

S. C., *Hutchinson, Kan.*

TV or not TV

Sir:
Yes, I am one of the "Non-Watchers" (*Last Days of the TV Scoffers*, February) you write about, but only because there are too many interruptions for commercials claiming the "best" soap, the "best" whitest wash, etc. The harsh voice butting into a program and trying to be sooooo . . . convincing becomes a complete bore.

N. P., *Atlanta, Ga.*

Sir:
Do I have to watch television? I'm happy the way I am. I'm a firm believer in the policy of *laissez faire* where one's cultural interests are involved. I won't say I never will watch television, but it won't be because someone tries to shame me into it or some Watcher "has been a little less patient."

E. L. H., *West Plains, Mo.*

For the budding gardener

Sir:
I would like to see you put in a [illegible] for the "know-nothing" gardeners. With the migration to the country that is taking place, there are more and more young people with yards and gardens and no knowledge of what to do. I like your *Gardener's Month* but wish it could be ex-

J. O'R., *Bellport, N. Y.*

Carpeting makes decorating easy... takes the chores out of caring for floors

Today, carpeting does so much more than just cover the floor. Nothing adds so much to your home. Nothing makes housekeeping easier. And it's the very foundation of a good decorating scheme. If you start with a carpet like all-wool "Highland Shepherd Homespun"—shown on the opposite page—you'll be amazed how easy it is to work out your decorating plans yourself. With just a few decorating pointers (below) to guide you, your home can have a radiant new look—*at surprisingly low cost.*

1. Remember that it's always wisest, whenever possible, to start with the carpet. Choose a color you and your family enjoy (Firth's "Highland Shepherd Homespun" comes in 9 glowing shades)—then key your decorating scheme around it.

2. If you want a quiet, restful room, keep the colors in other furnishings closely *related* to your carpet color.

3. To create a gay, lively mood, choose colors for other furnishings in the room that *contrast* with your carpet color.

4. If you prefer a room that strikes a mood between the two, a good plan is to choose colors for floor, walls, and draperies all closely related. Then add a more lively note of interest with sharply contrasting upholstery fabrics and accessories. (Notice how bright accents of color in the room opposite compliment the "Scotch Mustard" shade of the carpet and counteract the coolness of solid white walls.)

5. If your room tends toward the small side, a single unbroken expanse of color, wall to wall or full room size—carpet in a solid shade, walls in a related color—will give an illusion of greater space.

6. If you anticipate moving or enlarging, a Tuftwoven carpet such as "Highland Shepherd Homespun" is your wisest buy. For "Highland Shepherd Homespun" with its latex backing, can be cut in any direction—to fit any area without need of binding.

And for complete, detailed decorating advice, there's a world of information in the 24-page book "How To Decorate With Confidence" by Firth's expert, Ruth Cornell. To get your copy, see the coupon below.

"This all-wool carpet is so luxurious... yet costs so little..."

The carpet is Highland Shepherd Homespun, and its beauty goes deeper than those deep, thick tufts. It's *all wool*—to take the heaviest family traffic and never show it, year after year. And it's FIRTH TUFTWOVEN*—an exclusive Firth process that cuts the price of precious wool down to budget size. The color you see, "Scotch Mustard", is only one of 9 radiant new colors, rich and beautiful as the heathery shades of the Highlands. The texture, thick and springy as only wool can be, has charming ruggedness that looks for all the world like the Scottish hand-weaving that inspired it. And nothing you could buy for your home could bring you more beauty, more quiet and warmth... more comfort and ease of care. The moment you see it you'll know *this* is the carpet for *you.*

FIRTH

"Home means more with carpet on the floor"

**Registered U.S. Pat. Off.*

Send 25¢ for idea-filled new booklet, "How To Decorate With Confidence", Firth Carpet Co., 295 Fifth Avenue, Dept. 5, New York 16

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perfected by General Electric for those homeowners whose way of living demands the ultimate in comfort and convenience

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The General Electric All-Electric Heat Pump



single unit uses only air and electricity to cool entire home in Summer, heat it in Winter

all-automatic... set the thermostat for the temperature range you like in your home. Weathertron will keep it that way day-in, day-out—all year long, if you wish. And Weathertron does this automatically.

all-in-one... with a single unit providing heating and cooling you are free of seasonal start-ups and shut-downs. No deterioration of idle equipment. Weathertron is always on the job, heating or cooling, as the season demands.

no flame—no soot... the G-E Weathertron burns no fuel, so you have no flame to worry about —no soot to dirty your home. Weathertron is safe, clean...needs no fuel pipes, valves, or tanks.

uses no water... no water towers mar the exterior beauty of your home. No wells or pumps are necessary...no pipes buried in the ground. Weathertron uses only electricity and the free outside air to keep your home at a comfortable temperature.

for all-electric living... thousands of families are now enjoying the benefits of all-electric living, with Weathertron. Join these families! You discover a more comfortable, convenient way of life, ...you make a wise investment in the maintenance of property value, over the years.

For the name of your nearest Weathertron Dealer, look under "General Electric Weathertron Heat Pump", in air-conditioning Section of your classified phone directory.

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GENERAL ELECTRIC



Over a century of working with solid woods enables Unique's Master Wood Workers to build furniture from extremely hard, solid pecan wood. The exceptionally beautiful grain is reflected richly in the clear soft finish. Illustrated is a setting from the open stock dining room group.

For Your Treasure House—

Distinctive Sabine Pecan

in SOLID PECAN from the heart of native forests in Louisiana



Plan [illegible] you will treasure forever. The durable, stable quality of solid pecan permits rendering of the soft-flowing, shaped and curved tops, and smoothly-shaped, raised panels.



Occasional pieces with molded foam rubber cushions are ideal to combine with dining room groupings for combination living-and dining areas, so popular in homes today.

Write for name of dealer nearest you. Complete portfolio picturing the entire Sabine Solid Pecan Group; the Old Salem Collection in Solid Honduras Mahogany; as well as bedroom and dining room groups in Solid White Ash and Solid Knotty Pine. Send [illegible]

Unique

Master Woodworkers Since 1854



Above: **Fabric by Schumacher.** "Feather your nest," a ninon of 100% Fortisan in a bird nest print. In a variety of brilliant colors. About 6.75 a yard.

Left: **Fabric by Stroheim & Romann.** A ribbed effect in textured sheers of 100% Fortisan. Pink, white, champagne, flesh. About 3.90 a yard.

YOUR WINDOWS MADE LOVELIER, BOTH INDOORS AND OUT...

WITH NEW FABRICS WOVEN 100% OF

FORTISAN*

SUPER STRONG RAYON YARN

To make today's big windows and window walls look beautifully effective, *in and outdoors,* there are wonderful new 100% Fortisan fabrics—plain and printed sheers, for you to combine in exciting new ways. They're woven entirely of Celanese Fortisan, the super strong rayon yarn that's very fine and supple, yet unusually resistant to sagging, stretching, and sunlight deterioration. See these Fortisan fabrics at leading decorative fabrics counters. You'll find imaginative patterned sheers and related plain sheers (some of the latter in textured effects!)—as well as plain and printed Fortisan ninons like gossamer, to give your home a heightened sense of elegance.

*Reg. U.S. Pat. Off.

Top right: **Fabric by Cheney, Greeff.** "Jasmine" handprint on 100% Fortisan ninon. A selection of pastel colors. About 7.25 a yard.

Center: **Fabric by S. M. Hexter.** "Snoflake," a ninon print set off with a textured sheer of 100% Fortisan. A range of assorted colors. "Snoflake" about 7.25 a yard.

Bottom right: **Fabric by J. H. Thorp.** Sheer handprint "Anemones" in 100% Fortisan. Large floral pattern in a variety of color selections. About 7.25 a yard.

Celanese

Corporation of America, New York 16



B.F.Goodrich



New Air-porous Koroseal selected by Dunbar

for cool, comfortable elegance

Loveseat [illegible] Upholstery material — Air-porous Koroseal

B. F. Goodrich Air-Porous Koroseal upholstery material gives this luxurious Dunbar loveseat the comfort and durability needed to fit today's mode of casual living. New, supple Air-porous Koroseal is comfortable to sit on—and it can be scrubbed to keep it clean and beautiful. That's because the thousands of tiny cells allow air to go through but keep water out.

Make sure your new furniture is covered with Air-porous Koroseal. Look for this tag. It identifies the one and only Air-porous Koroseal, the modern upholstery material pleasing to the touch, comfortable and durable. Your choice of 20 colors. *The B. F. Goodrich Company, Marietta, Ohio.*



Air-porous—Pat. Pend. U. S. Pat. Off.



New trunk-size FLEXI-COOL air conditioner hides anywhere!

If you can't face another summer without air conditioning . . . but can't find room in your home for all that bulky equipment—Worthington's compact new FLEXI-COOL system is for you!

FLEXI-COOL comes in sections, goes practically anywhere and fills every room with cool, fresh air all summer long. You can easily add it to your present heating system . . . tuck it away in attic or crawl space . . . or place it out in the garage. You can even hang it on the ceiling!

The Worthington CLIMATE MAN wants to show you (in your own living room) just how FLEXI-COOL works—even how it will look in your home. Call your Worthington dealer today and make a date to see the CLIMATE MAN's "see-it-yourself" home demonstration. (Even if you don't buy, you'll learn what air conditioning is all about.) You'll find your dealer's name in the Yellow Pages of your phone book. Worthington Corporation, Air Conditioning and Refrigeration Division, Section A.6.29-G, Harrison, N. J.

Look for the seal of the Worthington Climate Man



FLEXI-COOL COOLING CYCLE, shown here in cramped attic space, also ties in with furnace in horizontal mounting. Individual FLEXI-COOL sections can be installed wherever space permits.

A-6.29

WORTHINGTON

CLIMATE ENGINEERS TO INDUSTRY, BUSINESS AND THE HOME

COMPLETELY CLEAN FOR BABY'S LIPS

...SPOTLESS FOR GUESTS' SHARP EYES!

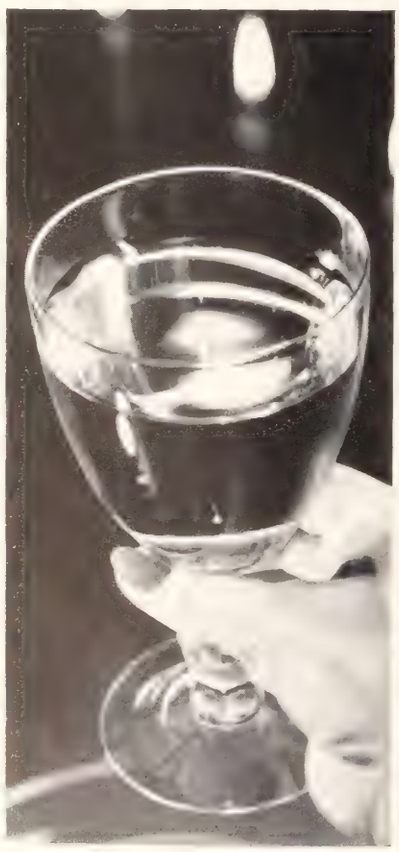
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every gleaming glass is proof that you care!



DISHWASHER *all*'S exclusive formulation* gives a *hand-polished* lustre to crystal and silver—gently, but thoroughly, removes stubbornest foods from fine china. You can set your table right out of the machine! No wonder every leading dishwasher maker wants you to use DISHWASHER *all*.





*DISHWASHER *all* leaves no unsightly film which may breed germs. Formulated with new DC-T (controlled chlorination), an exclusive development of Monsanto laboratories, DISHWASHER *all* received highest detergency ratings ever scored in tests by manufacturers' dishwashing clinics.

DISHWASHER **all**®



for electric dishwashers



for automatic clothes washers

Products of MONSANTO where creative chemistry works wonders for you

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CARLTON Stainless Steel Sinks add

that luxurious custom look

without a penny's extra cost!



CARLTON SINKS HAVE STILL OTHER ADVANTAGES

In our free Folder No. 36, see how Carlton's straight side walls increase dish capacity; how narrow center wall reduces splash; how the rubberized undercoating hushes dish clatter and smothers the chatter of a garbage disposal.

When you select a sink for your new home or for modernizing your present kitchen, you are selecting a lifetime helper. Now, since you can get the best at the same cost as the commonplace, there is no reason for you to deny yourself a Carlton Stainless Steel Sink to glorify your kitchen. . . . Carlton's *exclusive* sparkle finish never dulls; there is no surface enamel or plating to chip or crack; it can never discolor, rust, or stain and it is as easily washed as a china dish. Kind to dishes, too, because of its extra resiliency. . . . Ask your Master Plumber, your Builder, or Architect to tell you how you can get a Carlton Stainless Steel Sink without a penny's extra cost. Send your name on a post card for free sink Folder No. 36. Address Carrollton Manufacturing Company (Sink Division), Carrollton, Ohio.

The bright spot in your kitchen

CARLTON
STAINLESS STEEL
SINKS



GENUINE
OZITE
CARPET CUSHION

more than doubles the life of your carpets



A century of stern craftsmanship has highlighted the fact that a carpet cushion can be either too firm to protect against the abrasion of footsteps, or too soft and spongy to absorb the impact of sharp heels.

The perfection of genuine Ozite is achieved through millions of interlocking hair fibers, scientifically measured to insure proper cushioning for your carpets.

Ozite readily absorbs impact, retains its resiliency under the heaviest traffic and remains springy for life.

For almost a century the makers of OZITE have been developing a master's skill in the selection and blending of the finest cattle hair, creating an excellence in quality which has made Genuine OZITE the standard by which all other carpet cushions are judged.



PEOPLE IN HOUSE & GARDEN



Louis Kronenberger

The hurly-burly of a weekly news-magazine is Louis Kronenberger's workaday world, which may account in part for his passionate zeal for *Leisure* (page 96). Drama critic of *Time* since 1938, he also has written several books and edited others. In *his* leisure, he rummages bookstores looking for tomes on architecture.



Emily Genauer

Twenty-four years as a professional art critic lie behind Emily Genauer's *Art on the Road* (page 181). Now with the *New York Herald Tribune*, she is the author of several books, a monograph for the Metropolitan Museum of Art and has lectured at the National Gallery of Art in Washington, D. C., on the history of art.



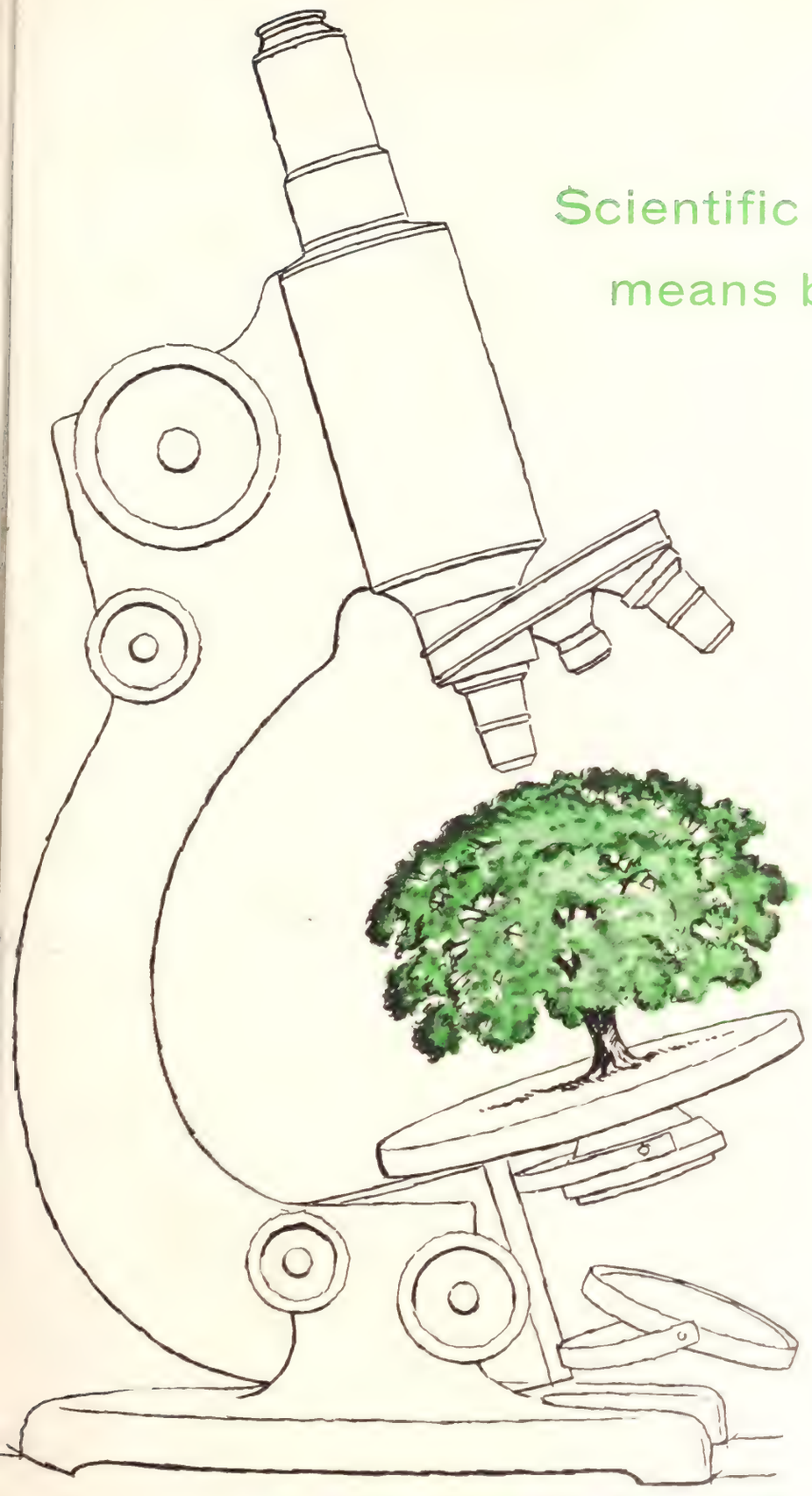
David Seymour

Chim is the nickname of David Seymour who took the pictures in *Good Friday at San Fratello* (page 123). Professionally, he specializes in photographing notables, but he also is a student of Italian folklore. A founder of the Magnum Photo Agency with Capa and Cartier-Bresson, he lives in Rome, likes doing as the Romans do.



Ed Zern

At the age of six Ed Zern caught his first trout, lost it on the way home and has been an ardent angler ever since. But he also raises bromeliads in his greenhouse at Scarsdale, N. Y.—hence his authority to discuss *The Vernal Dilemma* (page 138). Mr. Zern is the author of *To Hell with Fishing* and, between casts and plantings, is vice president of an advertising agency.



Scientific diagnosis means better tree care . . .

The basis of any curative treatment for either plants or animals is accurate diagnosis, plus the skill and experience to bring it to a successful conclusion. This means research, not guesswork as well as the best of equipment and ability.

You won't see many tree laboratories comparable to our 200-acre experimental ground and research unit at Stamford, Connecticut, where the day-to-day problems encountered by our field men are diagnosed and ideas for the protection of shade trees are tested and developed under actual growing conditions. These laboratories call for a big investment in both time and money. But to us who want to be sure of results, this painstaking research for the best possible treatment is worth it.

Couple this with an efficient highly skilled field force, thoroughly familiar with local conditions, and you have the well balanced Bartlett organization capable not only of rendering scientific diagnosis but of executing the prescribed treatment in efficient, economical fashion. It is the reason why more and more people are turning to the Bartlett Way—the Scientific Way. It costs no more and it is safer and more economical in the long run.

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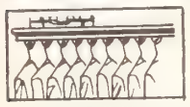


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NEW WUNDA-ROLL CLOSET ROD

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"Stretches" your closet by automatically spacing clothes neatly. Bumper action of Wunda-Roll prevents creasing of garments. No needless pressing.

This precision-built new import of heavy chrome-plated steel replaces old fashioned clothes-pole . . . is attached to closet shelf in minutes with a screwdriver. Insert regular hanger into a WUNDA-ROLL . . . and from then on it glides back and forth with magical ease. The improvement in the appearance of your closet will pay for itself.

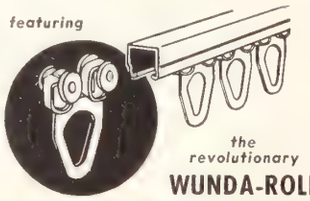

Wunda-Roll Way


Old Fashioned Way

There's a WUNDA-ROLL Rod to fit every closet.
Order today by size number.

Size #1 expands from 18"-30" (10 rollers) Only **$2.99**
Size #2 expands from 30"-48" (15 rollers) **3.99**
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All prices postpaid
Extra Rollers—3 for 49¢
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QUICK DELIVERY
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LANTERN is heavy copper, finished in rich black. 21" high, 13" wide. **$19.50**

HOUSE SIGN is aluminum, framed in wrought iron bracket 16" wide, 18" high, black finish. **$18.50**

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WEDGIE MOCCASINS

Foot flatterers that are exquisitely comfortable. Hand laced washable glove elk moccasins with built-in wedgie heel and leather sole make walking a delight. Hand beaded with authentic Indian designs. Exciting colors—Charcoal, Turquoise, Red, Palomino Gold or White. Adult sizes 4-10.

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#010 ROUND **29c** each

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These [illegible] and save table linens. And . . . it's radiant crystal, glitter [illegible] Each bobeche is 3" across . . . with a 1" opening for candle. [illegible]

- Minimum order 6 bobeches
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THE MELODY THAT ELUDED

the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6½" high on a 4"x4" base. $9.95. In a black satin finish, they're $4.95. Postpaid.

TENNESSEE CHROMIUM PLATING CO.
206 Louise Avenue **Nashville, Tenn.**



House blessing. "Bless this house, O Lord we pray, Make it safe by night and day!" The familiar words of this poem (and song) are inscribed on wood which is finished with illuminated scrolls. The half round frame is finished with gold leaf and pastel colors. Made in Italy, it is a gift worth giving. 7" x 5½". $3.25 ppd. The Krebs, HG4, Westerly, R. I.



A bag of tricks. The plaid canvas zipper case shown here holds everything you need to make a hot drink or to warm up the baby's bottle. The "Hot Cup" will operate on AC, DC or the cigarette lighter of your car. The cup is equipped with two outlets: one for 6 volts, the other for 12. Two cups, spoons and containers: $15.50 ppd. Wales, 540 Madison Ave., N. Y.



A ringer for the big one: the miniature post hole digger. This is the ideal tool to use when you set out your seedlings, when you want to plant spring bulbs. Made of cold rolled steel finished in green enamel, the digger is fitted with seasoned oak handles. You can cut a hole 3" wide x 5" deep with ease! $3.50 postpaid. Artisan Galleries, 2100 N. Haskell, Dallas.



Fragrance basket. This is the small luxury every woman wants. The Mexican basket is garlanded with almost real flowers. It holds a porcelain disk which is impregnated with a floral bouquet of rose, jasmine, lavender. Perfume is released into room or closet. $3.95 ppd. for basket and 2 disks; $1. two extra disks. Brunswick, Box 96, Riverside, Conn.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.



A touch of elegance for the bathroom: cast brass lavatory fixtures. The set shown here is exquisitely modeled in the form of cherubs. $170 express collect. Other designs are available: dolphin, seahorse and snail. The decorated wash basins are priced from $75 exp. coll. Write for a catalogue. Sherle Wagner. Dept. HG, 123 East 57th Street. N. Y.



A fishing knife which does everything but catch and cook the fish is the one shown here! Made of Solingen steel it has a scaler, a fine pointed blade for cutting, a notched edge for determining the weight of the fish. About 6" long, it has a beautifully hand-engraved case. $5.95 postpostpaid. Order from Thoresen's, Department HG4, 352 Fourth Avenue, New York, N. Y.



In no time you will have a pocket full of money if you save *all* your change in a decorative bank like the one shown here. Amusingly designed like the treasured turn-of-the-century watch, it is made of gold color ceramic. The dial is white, the Roman numerals are black. Size: 6" x 5". $2.95 postpaid. Red Oaks. Department HG4, Prairie View, Ill.



Couturier accents for the summer dresses you make at home: unusual buttons, buckles and braid. We show here silver heart-shape buttons ($1.25 the half dozen); heart-shape buckle (50c each); woven cotton braid in wonderful color combinations, 2" wide (75c a yard). All imports from Austria. Covered Bridge Casuals, West Cornwall, Conn.

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is to examine them in your own home

Hundreds of rare antique, semi-antique, and new oriental rugs to choose from; in perfect condition . . . and moderately priced.

SEND FOR DESCRIPTIVE LISTS and Color Photographs . . . then make your choice. Your selection, with additional rugs for comparison, will be sent to you EXPRESS PREPAID.

200 Perfect Antique Rugs $90 to $200
100 Perfect Antique Rugs $200 and up
500 Semi-Antique Rugs in Old Designs $39 and up
100 Choice 9 x 12 Rugs from Iran $325 to $850

Many giant and unusual sizes

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We sincerely believe that our rugs are the best values on the market today. Many customers, from all parts of America, say that similar rugs are offered at double our prices. Good Oriental Rugs are sound investments. No deposit or expense to you in ordering our rugs shipped on approval.

No obligation to buy.

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tinental U.S. not answered.

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This Frame is Pretty as a Picture!

21 [illegible] gold plate or solid brass, with or without antique white. Please state preference. Size [illegible] inside opening. Specify [illegible] ing. Complete with glass, ready to insert picture [illegible] Specify [illegible] priced at $5.00 ea. or $9.50 a pair.

The Jamaica Silversmith
79-32-G 164th Street Jamaica 2, N. Y.



A BRACELET FOR GRANDMOTHER

[illegible] are proud of [illegible] have the name the mother [illegible] and [illegible] with [illegible] One [illegible] or twenty [illegible] a Picture to have for [illegible] Lovely all [illegible] Prices [illegible]

In sterling silver, bracelet . . . $3.00
each disc $1.50
In 1 20 12K gold-filled, bracelet . . $3.00
each disc . . $2.00

[illegible]
Send [illegible] complete catalog.

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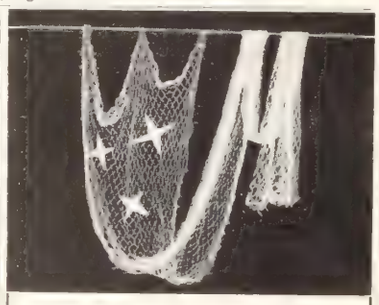
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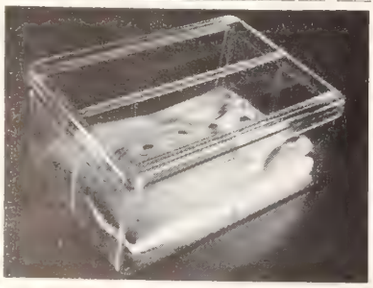
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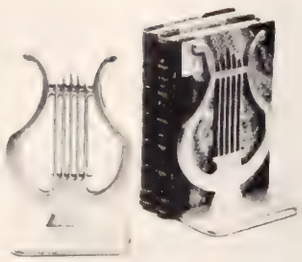
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Classic design. The handsome bookends shown here will fit into any type of decoration. They are available in two metals: cast iron painted white and speckled with gold ($5.95) or solid brass ($12.95). Postpaid. Over-all size: 6" high x 5" wide. Base is 4" square. Tennessee Chromium Plating, HG4, 206 Louise Ave., Nashville, Tenn.



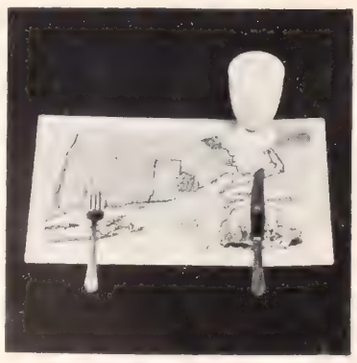
Exurbanites will want this attractive dress to wear to the super-market, to the railroad station, to the club. It comes in a good choice of fabrics: denim (in navy or faded blue) and chambray (in Cadet blue). Sizes: 10 through 20 ($10.95) and 22 to 44 ($12.95). Postpaid. Order from Ruth Brawer, Department HG4. P. O. Box 4035, Tucson, Arizona.



The knitting bag from Madeira is as pretty as any you will find. Colorful and primitive, it is designed like the costume of a Portuguese peasant. Handmade of bright yarn, it has a deep fringe, a printed cotton lining and a sturdy handle. And it is capacious! 15½" x 11½". $5.50 postpaid. Order from Susan Smith, Department HG4, Carpentersville 10, Illinois.



Porcelain door knobs. The antique ones are hard to find and very expensive. Shown here are two modern reproductions in two authentic patterns: the moss rose and the spring flower bouquet. The graceful scroll design is done in 22K gold. Each pair comes with standard brass fittings. $2.50 a pair; $6.95 for 3 pair. Ppd. Seth & Jed, New Marlborough, Mass.



Place mats made of fine reproductions of old maps add charm to a country table. The sections of the country offered: Southern New England in 1775; the Confederate States in 1861; Texas in 1844; California in 1852; the United States in 1720. $1.50 for a set of four maps; $2.95 for a set of eight maps. Ppd. Johnny Appleseed, Beverly, Mass.



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Woodard



Romantic is the mood for the Woodard wrought iron you'll be seeing this year. The lacey quality of our classic Orleans design — for instance — in a wonderful new pale yellow finish — pineapple — combined with avocado sailcloth. It's enchanting! And, to be practical, it's Parkerized, as is all Woodard furniture, for rust-protection. Write for catalogue and name of dealer nearest you.

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BEFORE: Incomplete lighting prevents decorative features from being fully effective. With shadows closing in the room, colors appear faded. Lamps are too low for reading. Lack of sight-aiding light for daily living limits usefulness of the room.



AFTER: Valance lighting with G-E DeLuxe fluorescent tubes makes room seem larger. Table lamps designed with eyes in mind create three comfortable reading locations. Recessed spotlights dramatize Oriental panel and pink dogwood.

A leading decorator shows you:

How "Light for Living" can make a living room live

LOOK around your living room. How much useful space does it have? How much of it is dead space—dark corners or useless areas of shadow? Is there a badly lighted chair where nobody sits? A picture you can never really see? What happens to the colors of the draperies in the evening when lights are on? Chances are that your present lighting is robbing your living room of much of its utility and beauty.

Here is how well-known decorator, C. Eugene Stephenson, A.I.D., uses "Light for Living" to add color, mood and usefulness to the living room pictured above. Light that brings out the beauty of decorations and furnishings; makes the room seem spacious, open.

The valance lighted with G-E DeLuxe White fluorescent tubes washes walls and ceiling with light, pushing them away and up. Table lamps of correct design create three comfortable reading locations. G-E 3-lite bulbs let you match your light level to your mood.

Two recessed ceiling spotlights flood the Oriental wallpaper panel with blue light, bring to life its brilliant colors. The pink dogwood emerges dramatically from shadow when a recessed pink spotlight in the ceiling illuminates it from above.

See how "Light for Living" can make your home more useful, more beautiful. Send for General Electric's free booklet of lighting recipes, "See Your Home in a New Light".



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The "Mardi Gras" is available in three finishes: Natural Walnut (above), Smoky Walnut (below) and Parchment (a light, neutral tone). Write for descriptive literature and name of nearest dealer.



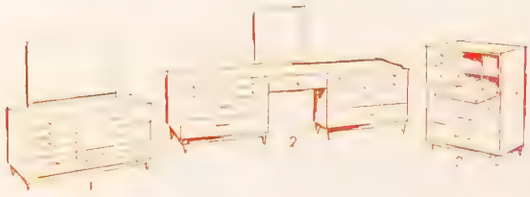
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With no effort and no expense you can install this handsome crystal chandelier. Like an electric light bulb, it screws into the lighting fixture. Made of metal ornamented with three tiers of handcut, polished imported crystals, it has a filigree canopy. Diameter is 8"; depth is 10½". $23.50 plus postage. Paulen Crystal, HG4, 296 Broadway, N. Y.



Italian import: the pottery salad bowl which rests on a brass stand, which comes with a cherrywood fork and spoon. The bowl (11" in diameter) is white decorated with multi-color designs. Alone or on the base it could be used as a fruit bowl, too. Serving set is 12" long. $3.95 complete. Add 50c. Foster House, 130 South Jefferson, Peoria, Illinois.



Satin ribbon marked with your name, a trademark, a crest or a facsimile of your signature is a small luxury you can afford. The initial cost of the marking is $5 because a cut of the name has to be made. A fifty-yard bolt of ribbon (⅞" wide) marked with a name is only $3.95 ppd. Consider this as a gift, too. Selden Cooper, HG4, Asheville, North Carolina.

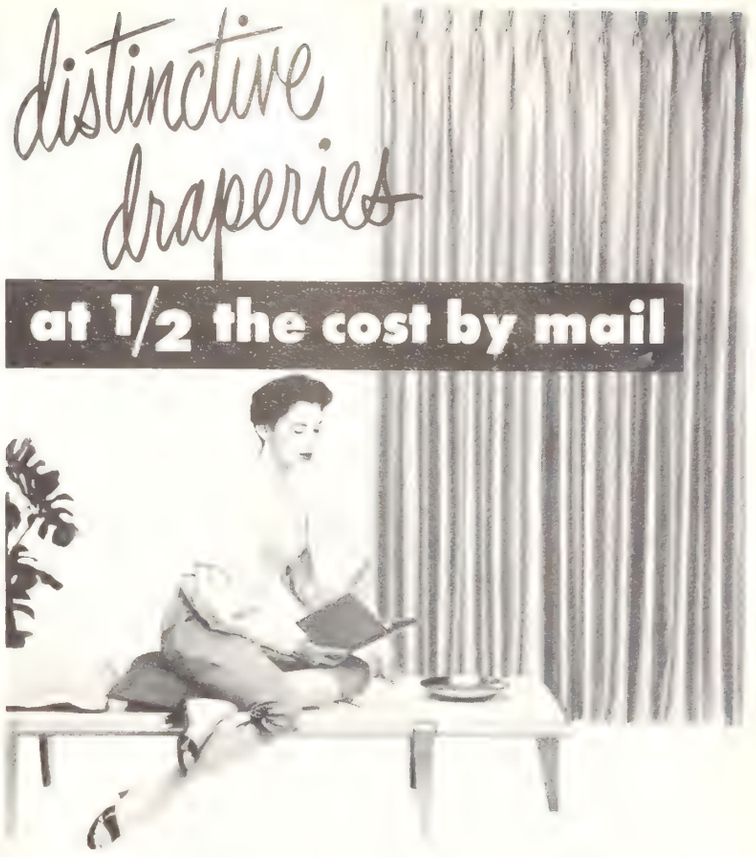


Shikki bowl. This is the authentic bowl which is used in the Orient. Made of wood, it is finished with four coats of black lacquer. Note the golden spray of bamboo on the cover. Use it for candy, nuts or matches. 4¾" in diameter x 4½" high. $2.95 plus 35c postage; $5.95 postpaid for two. Bowman's, HG4, 2477 Lombard Street, San Francisco, Cal.



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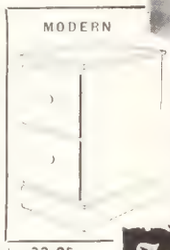
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See matching Lazyville Lamp on page 49

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A natural cover for a flower pot is the *natural core bamboo* one shown here. Horizontal binding bands hold the vertical stakes close to the pot and make a pretty pattern, too! Sand and bottle green. Sizes: small (for 6" pots) 75c; large (for 8" pots) $1. Minimum order: two covers. Add 25c. Order from Twining & Buck, Dept. HG4, Salisbury, Conn.



The Old South took pride in lanterns like the one shown here. Hand-forged of iron, it is finished in black and fitted with eight frosted glass panels. It is an exact copy of an Ante Bellum lantern found in Paducah, Kentucky. 33" high x 18" in diameter. $70 for one; $130 the pair exp. coll. Antique Iron Craftsmen, 2500 27th Ave., North Birmingham, Ala.



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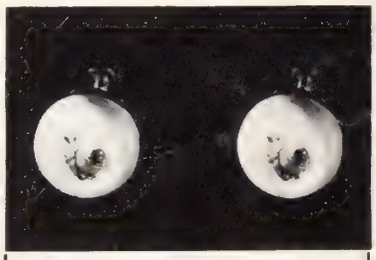
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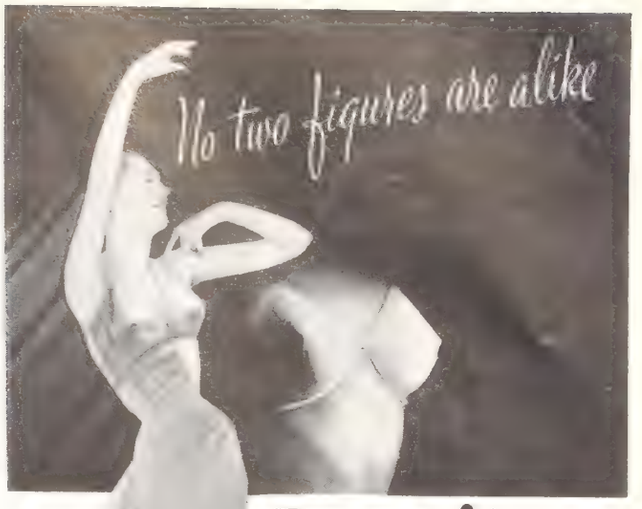


The scale in the photograph is a good reproduction of an antique German ornament. Made of white china, it is embellished in high relief with pink roses and green leaves. The urns are attached to the cross arms with decorative chains. Fill them with green vines! 10½″ x 10″. $8.95 plus 35c. Helen Gallagher, HG4, 413 Fulton Street, Peoria, Illinois.



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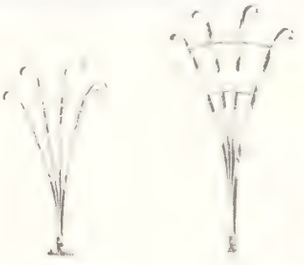
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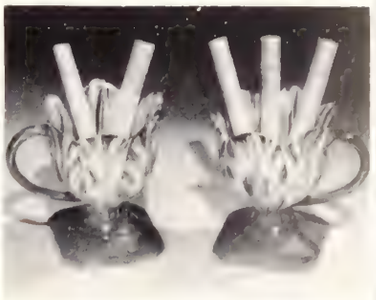


This roll of water-repellent, army duck is tops for recovering chairs, swings, gliders, etc. Cloth (10.10 ounces per sq. yd.) measures 15″ wide and has neat white piping along edges. Specify yardage and color: red, green, or yellow.

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and comes complete with steel brace to hold upright. Perfect for screening an empty fireplace or as an artistic background for unusual flower arrangements. (Fan is also available with reverse side in Vale Green.) Packaged in re-usable plastic bag.

$4.95



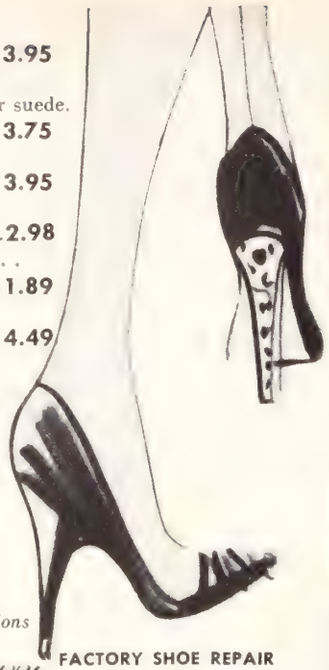
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NEW HEELS . . .
any style, height, leather or suede.
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COPPER ...the gift that glows!



Dredge Set . . . at home on the range or on the table, a trio of burnished heavy-gauge copper. Salt and pepper shakers are 2½" x 3⅛"; flour-or-sugar, 2⅞" x 4¾". Starkly simple, they're attractive additions to any kitchen.

3-piece set, $5.95 ppd.



Binister . . . **New! Like** four canisters in one! Space-saving 20¼" x 9" x 6" copper unit can stand or hang, has two 5-lb. bins for flour or sugar, two 2-lb. bins for coffee, etc. Bins are detachable, tin-lined for better storage.

(Matching 2-section bread bin or 1-section bread bin also available at same price.)

$10.95 plus 50c east, $1.00 west of Miss

Write for free 50-page catalog.

Jenifer House Dept. G-4
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Rid Your Dog Of Fleas — $1

New FLEA-GARD collar attachment gives head-to-tail protection from fleas, ticks and lice without mess or work! Simply attach FLEA-GARD to collar. Odorless chemical vapor is absorbed by the fur...frees your dog of fleas *forever!* No powder, soap or spray. Completely safe for pets. *Guaranteed to be the easiest method you've ever used of killing fleas, or your money back!* Only $1, postage paid. Order FLEA-GARD direct by mail from **Sunset House, 210 Sunset Building, Hollywood 46, California.**



The perfect fabric for tapered pants is the old favorite in a new guise: army chino twill. We show it here in a handsome striped pattern. Colors: black or blue and white stripes on khaki. Sizes: 22 to 32. Note the snug waist, the flat hips, the graceful legs! $8.95 postpaid. From Beckwith's Shop, Department HG4, 37 Essex St., Boston 11, Mass.



The organ grinder. This charming miniature comes from Austria. The organ is decorated with a hand-painted scene of the Austrian mountains. The organ grinder is a cunning monkey dressed ragamuffin style. It turns the crank and the Swiss music box inside the organ plays sweet tunes. 5½" wide. $10 ppd. Gina & Selma, HG, 1048 Lexington Ave., N. Y.



An excellent value! We show here four of a set of six hangers which are pretty enough for the most luxurious closet. Padded with cotton and covered with a good quality rayon, the set comes in the following colors: pink, blue, maize, burgundy and hunter green. The cost: $3.00 the set of six. Climax Commercial Co., Dept. HG4, 50 Broad St., N. Y.

Absolute Satisfaction Guaranteed

Down Comforts Beautifully RE-COVERED



. . . in exquisite down-proof satins, taffetas, sateens. Wool Comforts Re-Covered Too.

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Your name and address printed on fine quality gummed labels. Packed in attractive dispenser box. You will find many other uses for them.

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If you just can't reduce and have tried dieting, pills and tablets—try relaxing, soothing SPOT REDUCER, a massager that's tested, and has U.L. approval. Lose weight where it shows most! The relaxing, soothing massage helps break down FATTY TISSUES, helps tone the muscles and flesh, and the increased awakened blood circulation helps carry away waste fat—helps you regain and keep a firmer and more graceful figure. When you use the SPOT REDUCER, it's almost like having your own private masseur at home. It's fun reducing this way! Lose pounds and inches quickly, easily, safely, without risking health. For aches and pains due to over-exercise. Also used as an aid in the relief of pains for which massage is indicated. Sold on MONEY BACK GUARANTEE! Reduce or NO CHARGE! (FIRMS FLABBY TISSUE!)

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Restores elasticity to sagging skin.

STANDARD MODEL only $9.98 . . .
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(Save 90c postage. Send payment with order)

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RED APPLE SEWING SET

A gay deceiver that looks good enough to eat! The sparkling cheeks of this miniature apple hold a thimble, thread, needles, a needle threader, pins and a cork pin cushion. On the stem is a pair of tiny, gold-toned scissors — to slice your thread. Magnetized bottom will pick up stray needles and pins. Ideal for emergency repairs while traveling or at work. Perfect MOTHER'S DAY gift. Set $1.00 ppd. Every penny returned if not delighted. Write for my catalog — IT'S FREE!

Grandma Pennypincher
Dept. H, Box 750, Houston 1, Texas

AROUND

An award for mother: the medal shown here. Marked with name and presentation date it comes in sterling silver or gold-filled in the following sizes: 1" ($4); 1¼" ($5); 1½" ($7). In 14K gold the cost is: 1" ($15); 1¼" ($30); 1½" ($40). Postpaid. Tax included. Order from Wayne Silversmiths, Dept. HG4, 546 S. Broadway, Yonkers, New York.



Bonanza for the professional or an amateur furniture finisher: the finishing kit shown here. It takes just *two steps* to achieve an excellent finish on any piece of furniture. Use the primer-sealer stain, then add the polishing wax. Honey or antique pine, maple, cherry, mahogany. Sandpaper, steel wool included. $1.65 ppd. Yield House, N. Conway, N. H.



A copper hood will add charm to any kitchen. The one shown here is easy to install. 30" long x 8½" deep, it has a 14" pitch. Try one over the fireplace opening or the barbecue grille. The copper is finished to resist tarnish. Note the attached rack for pots and pans or for barbecue equipment. $12.95 ppd. Elron, 225 West Erie St., Chicago, Ill.



The
Confederate
Fig Leaf
Collection
IN CAST IRON
OR ALUMINUM





	SETTEE 35"	UMBRELLA TABLE	CHAIR 24"
Cast Iron	$49.50	$35.00	$35.00
Aluminum	64.50	45.50	45.50

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Grape & Leaf or Rose	Cast Iron	Aluminum
32" long, 10" wide, 13½" high	$23.95	$31.20
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Grape & Leaf

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Designed in the likeness of a French telephone, the planter is made of eggshell white pottery and brass. Open base holds water and plant. Certain to draw thrilling comment from ... adorable! ... high 10" over-all width. $6.75 postpaid, check or money order.

MILK GLASS salt & ... Early ... clusters, 1½" tall; ... yourself, for anyone ... $2.9... $3.75 ... or money order



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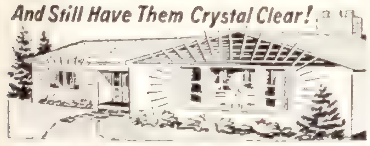


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ONE APPLICATION PERFORMS 8 CLEAN UP MIRACLES!

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Imagine! Lifetime aluminum engraved marker, $6.95 postpaid. 25c per letter or No., each side. Scotchlite, 15c per letter or No. each side. Markers for every possible home and yard use.

Compare value! Aluminum Vane $13.95 postpaid, as shown. Approx. size 22″x 35″. Fits any roof, easy to install. Sculptured ornament to suit: children, town crier, horse, deer, dogs, man or lady, spinning wheel, tree, fighting cock, rooster, and many others.

Free catalog. Baked-on primer and satin black to resist corrosion. Send check or money order No C.O.D. please. Money back guarantee.

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"Old Time"
BARN LANTERN
is now A LAMP!



An [illegible] the wall or placed on the mantel, child's room, in authentic replicas used over 100 years ago. They have

Lantern Alone: 2½″ x 3½″ x 7″ high $3.95 *ea.* $7.50 *pr.*
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Here's "Windy Cindy", the big beautiful butterfly who'll brave any weather to brighten your garden year 'round. Mounts easily on garage, fence, garden stake or lawn. Always points into the wind. Moves wings like a giant Tiger Swallowtail alighting. Authentic coloring. Wingspread 16″. Responds even to gentle zephyrs, flies out a hurricane! Made of aluminum, brass, stainless steel. Rustproof. Sturdy. Comes with post for lawn mounting and strap for side mounting.

$9.95 ppd.
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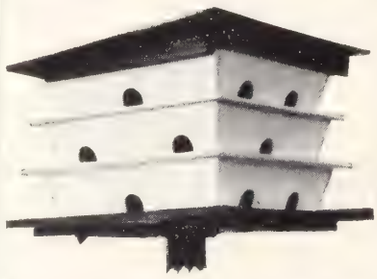


The nursery set will be pleased with the towels shown here. They will love the smug little duck which waddles over the bath towel and the face towel. The wash cloth is decorated with an appliqué flower. Made of the finest white terry cloth with appliqué in pink or in blue. $4.95 ppd. the set. Schoenfeld Linens, HG4, 50 East 57th St., N. Y.



Safeguard for paper money: the woman's leather belt shown here. It looks like (and is) a chic belt to wear with tweeds *but* it has a concealed zipper pocket in which to carry your large denomination currency. Colors: navy, black, brown. Sizes: 26 to 34. Buckle is leather covered. $6.95 ppd. Clarion Products, HG4, Box 488, Highland Park, Ill.

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The ***MODERNIST***—a brand new Dodson Martin House will add charm to your garden. White with green aluminum (rustproof) roof. Contains 18 rooms. Sure to lure these desirable birds that will rid your premises of mosquitoes and other harmful insects.

The outer style has been improved, but all the good, exclusive features Dodson Houses have been noted for remain. Quality-built of seasoned pine, scientifically ventilated, comes apart for easy cleaning. Size 24″ x 26″. Ship. wt. 40 lbs. **$24.95** f.o.b. Kankakee.

Write for Catalog *"Your Bird Friends and How to Win Them"*. There's a Dodson House for every desirable bird.

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Bring the SONG of BIRDS to your GARDEN with this smiling Boy with Jug BIRD BATH



Pompeian Stone Figure 19″ high. Bird Bath 36″ high, 26″ wide.

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Sold Separately
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AROUND

Matchstick bamboo makes dramatic draperies! Here is a panel made of bamboo printed with an abstract design. Other patterns available. Have draperies custom made at a surprisingly low cost. Send 25c for color swatch. Red, green, chartreuse, beige, cocoa, flame, turquoise, yellow, white, black. Carabao. HG4. 2750 Hyde at Beach, San Francisco.



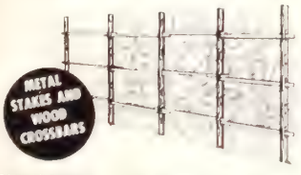
For a rainy day consider the compact rubbers shown here. No matter the heel size (flat, medium or needle high), these rubbers will fit! And when not in use they slip neatly into a zippered case which is no larger than a compact! Colors: bright red or black. Sizes: medium or large. $1.95 postpaid. Poste Haste. Dept. HG4. Manchester Depot, Vermont.



Baroque dish. This cupid decorated covered dish comes from Italy. Made of white pottery, it is pierced and elaborately ornamented with flowers. Use it to hold candies or cigarettes, or line it with metal foil and use it for flowers. Over-all size: 7" wide x 4" high x 2½" deep. $1.50 postpaid. Order from Blair Gifts, Department HG4, Allenhurst, N. J.



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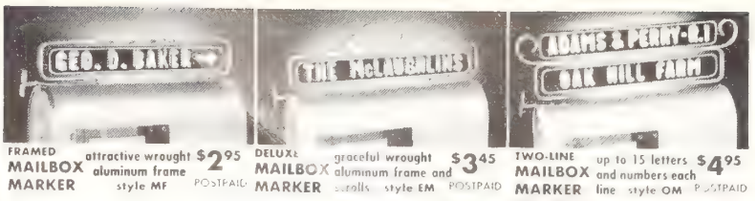
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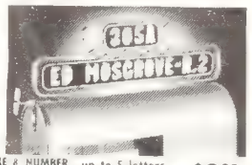
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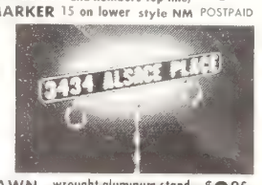
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install in a minute



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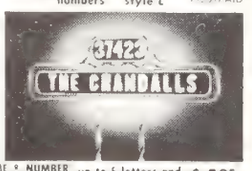
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present your name attractively
guide your friends—beautify your home!
PERFECT FOR GIFTS—ANY WORDING YOU WANT*

Your name gleams in permanent reflector letters on your **DAY-n-NIGHT** Marker—shines brightly in headlights, softly in moonlight! It helps your friends find their way—helps the doctor, mailman and delivery men. Its graceful proportions and quiet good taste make your home more attractive.

The letters are treated with the same material that makes highway signs shine in your headlights, and they are permanent because they are embossed in the background plate.

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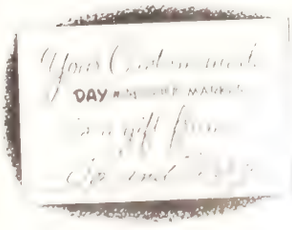
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A decorator's polish to restore and retain the patina of PRECIOUS pieces. For all wood, marble and finished leather. Dark wax for all surfaces—special Blond wax for light surfaces. $1.50 jar, $2.00 double size.

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TOP SECRET has been a favorite with famous personalities for years. Exclusive formula imparts a natural looking color to grey or faded hair. Does not streak or injure hair; does not wash out. Send $5.00 (Fed. Tax incl.) for 6 oz. bottle. Postpaid. No COD's, please. Money back on first bottle if you're not delighted with results. Albin of California, Room 44, 1401-13 West 8th Street, Los Angeles 17, California.





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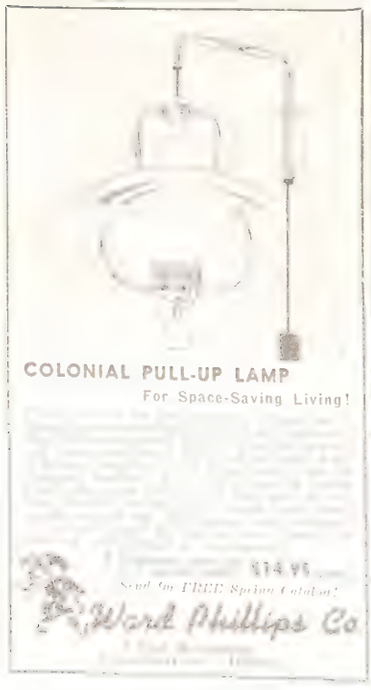
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Antique Iron Craftsmen

Birmingham, Ala.

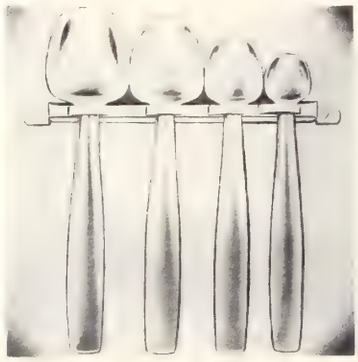
SHOPPING AROUND



Refurbish your car by covering the seats with plaid denim. We show here a set which is easy to handle, which is secured to the seat by tacks. Available for both the split or solid seat. Specify the year and the model of your car. Predominating colors: blue or green stripe. $2.98 for one; $5.65 the set ppd. Mardo Sales, HG4, 480 Lexington Ave., New York.



The Curber is a new idea in dog leashes. Made of anodized aluminum tubing, it has a mechanism within the tube which plays out or reels in the chain leash from 38" to 19". You can see what control and flexibility this device gives when you walk your dog on the city streets. Curber will give years of service. $7.50 ppd. John Cassell, 110 W. 42nd St., N. Y.



Stainless steel is used to make the attractive measuring spoons shown here. Simple in design, the spoons are legibly marked ¼, ½, 1 teaspoon and 1 tablespoon. You will be wise to buy several sets to use as kitchen shower gifts. And a set is amazingly priced at only $1 ppd. Order from Carol Beatty Company, 7410 Santa Monica Blvd., Los Angeles.



Bud vases. Consider a pair of these vases for the next gift date on your list. From Sweden, the vases are made of crystal clear glass. You have two designs to choose from: the fluted base (6½" high) is $2.95 the pair; the bubble base (8" high) is $3.40 the pair. Postpaid. Order from Art Colony Industries, Dept. HG4, 9 University Place, New York, N. Y.



A coverlet you will covet is the quilted and scalloped one shown here. Made of Everglaze chintz, it comes in *16* colors! The dust ruffle matches it. Send 10c for color swatches. Twin coverlet: $12.95; full: $13.95; king size: $27.50. Twin ruffle: $6.95; full: $7.95: Draperies: 63"; $5.95; 90": $7.50. Add 90c. Colten's, 1351 Beacon St., Brookline, Mass.



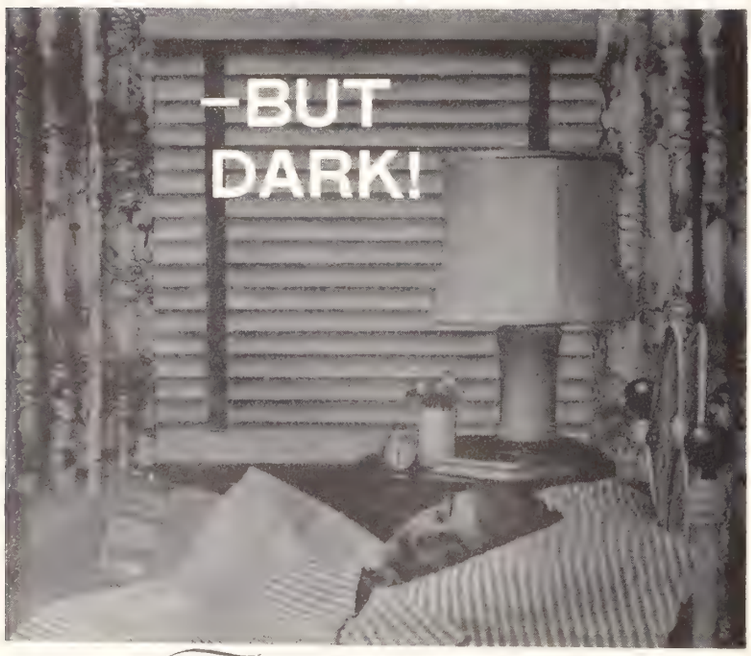
This is **TRILOK***...
an entirely new and unique concept in furniture fabrics

From a new weaving and finishing process comes a new achievement in beauty and practicality... linen, cotton, nylon, viscose, silk, mohair, in many combinations, woven with unusual deep-dimensional textures... countless patterns, striking colors...all dramatic and luxurious, yet remarkably durable, washable, easy to care for. Trilok is now a feature on the dramatic new Dunbar sofa shown above. Trilok...*contemporary fabrics in the hand-loomed tradition.* Designed by Jack Lenor Larsen. Made by United States Rubber, Textile Division, 1230 Avenue of the Americas, New York 36, New York.

United States Rubber

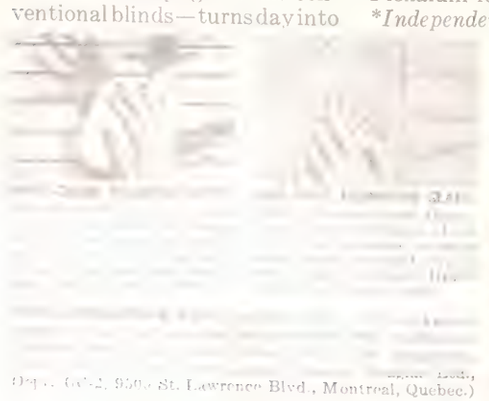
Now! A blind to make your room





New *Flexalum* TWI-NIGHTER®
keeps out 6 times more daylight*

Only the new Flexalum Twi-Nighter gives you such complete light control, privacy, ventilation—*and at no extra cost!* New Flexalum design keeps out 6 times more daylight than conventional blinds—turns day into night with the flick of a cord. Lets you sleep later in the morning. Helps along baby's nap. And no one can see *in*, from any angle. All the other famous Flexalum features, too!
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(Dept. G-2, 9500 St. Lawrence Blvd., Montreal, Quebec.)

HOUSE & GARDEN COLOR SCHEMES BY MAIL

H&G will work out a standard or custom color scheme for any room in your home if you fill in one of the order forms below. You receive a chart with actual swatches of materials for upholstery, draperies and floor coverings, paint samples and shopping information. For a Standard Color Scheme ($7.50), select one of H&G's colors on which your scheme will be based. If you are unfamiliar with H&G colors, check space below and we will send your set of H&G 1956 color chips immediately, prior to designing your color scheme. For the Custom Color Scheme, you may send a color sample of rug or draperies you want to keep and name your H&G color preference. A set of color chips comes with either scheme, unless previously ordered. Since all materials are individually selected, please allow at least three weeks for delivery.

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDÉ NAST PUBLICATIONS, INC.
GREENWICH, CONNECTICUT

Please send House & Garden STANDARD Color Scheme to: (Please Print)

NAME_____

STREET _____

CITY_____ ZONE____ STATE____

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

_____

Give name of H&G color on which scheme is to be based:

_____

I enclose $7.50 for each room color scheme ordered.
Please send Color Chips at once ☐

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDÉ NAST PUBLICATIONS, INC.
GREENWICH, CONNECTICUT

Please send House & Garden CUSTOM Color Scheme to: (Please Print)

NAME_____

STREET_____

CITY_____ ZONE____ STATE____

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

_____

I enclose sample of fabric, wallpaper, paint or carpet to be used on:

____ Walls ____ Floor ____ Windows

____ Large seating pieces ____ Small seating pieces

My House & Garden Color preferences are:_____

_____

I enclose $10.00 for each room color scheme ordered.
Please send Color Chips at once ☐



SILVER
...by Stieff

BRASSES
...by Virginia Metalcrafters

FABRICS
...by Schumacher

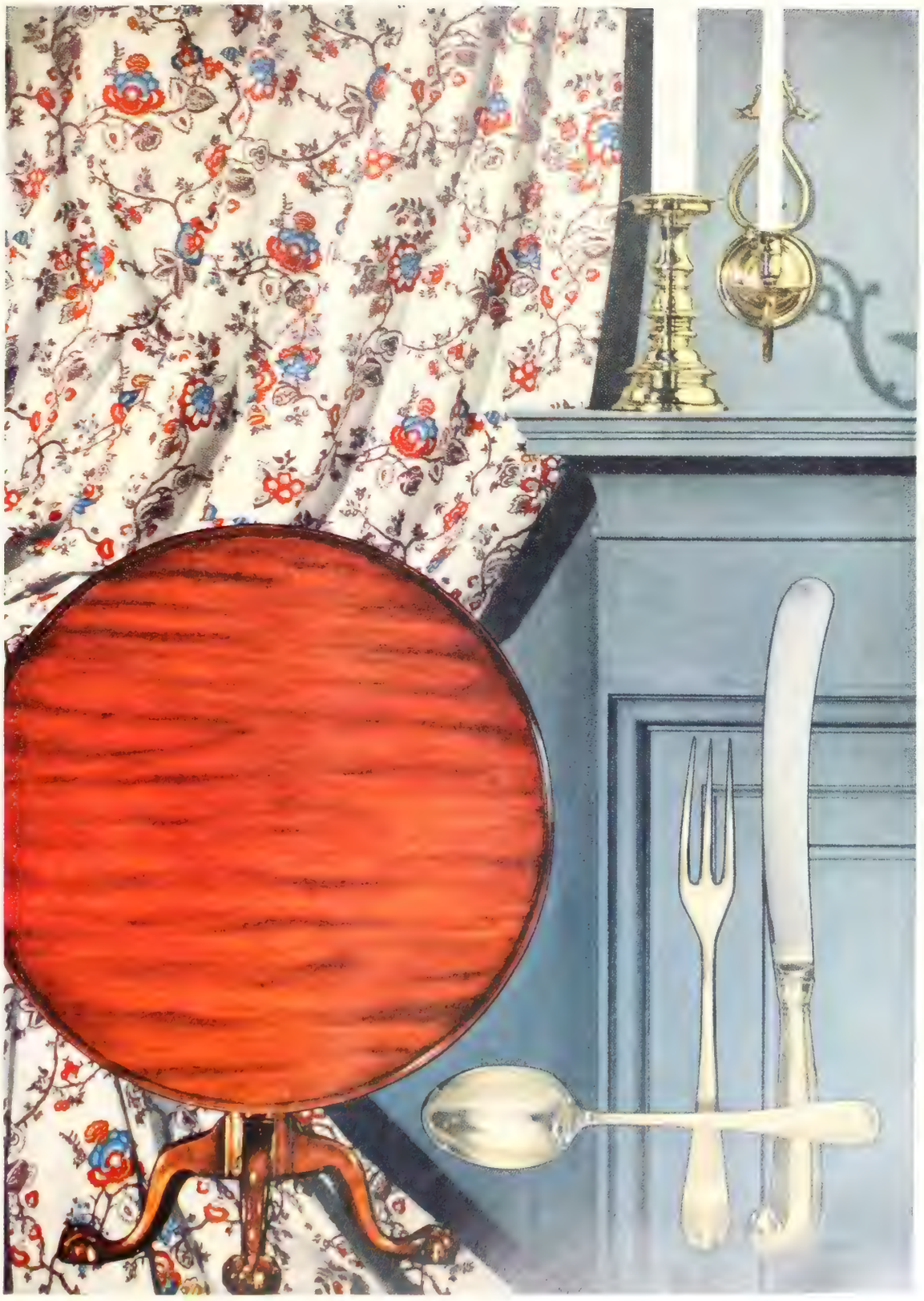
PAINTS
...by Pittsburgh

FURNITURE
...by Kittinger

...and all

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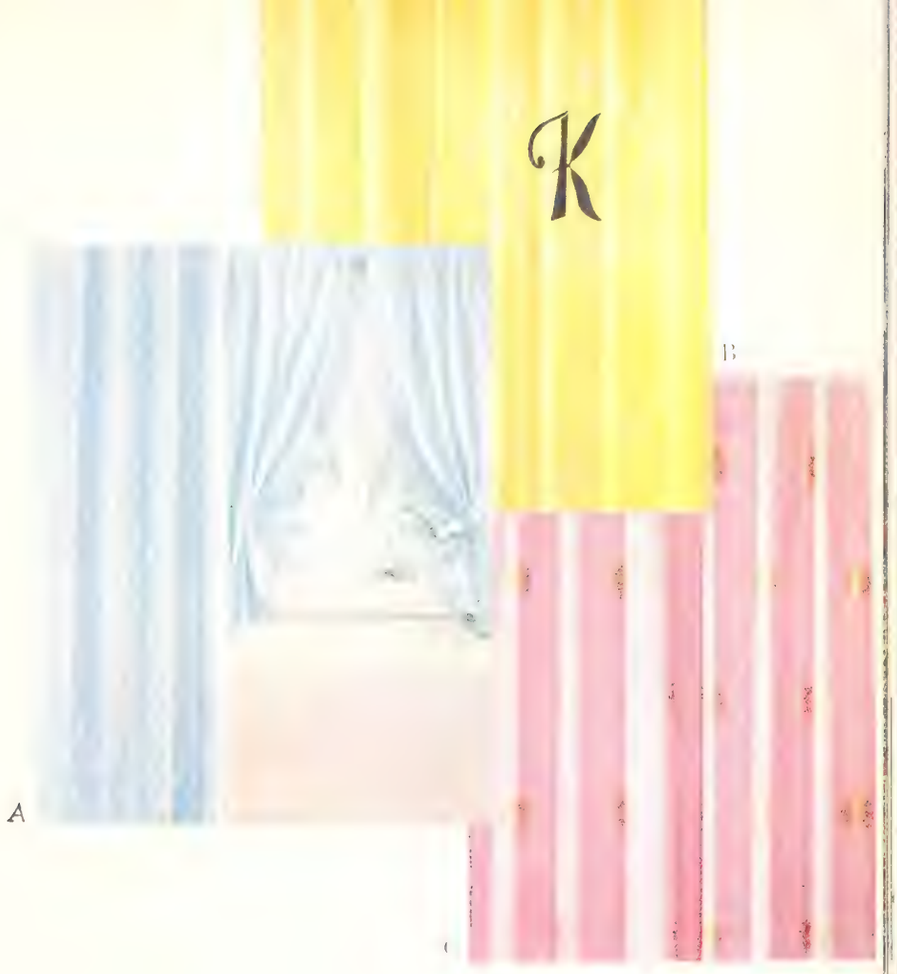


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Send now for your copy of the handsome volume which tells the fascinating story of Colonial Williamsburg and its Reproduction Program. 100 pages, profusely illustrated, showing all the Reproductions. Mail $1.25 to Craft House, Box 1955, Williamsburg, Va.





Fabulous décor? Even more! They're Fleecenap Shower Curtains



...the famous Kleinert curtains that *real* shower lovers love! For though they look, drape and feel like luxurious velvet, they're pure natural rubber. They won't cling, won't blow, won't stick, won't stiffen: they're even mildew-resistant! Shown above: A. Snowflake: an all-over pattern of silvery snow-crystals. B. Monogram; solid colored curtain with black initial in gold or silver scroll. C. Medallion: geometrically spaced Regency motif. All in blue, pink, green, yellow, gray, sand or white. About $8.95 to $9.95. Matching Fleecenap window drapes (cotton-backed), about $8.95 to $9.95. Papillon Shower Beret, $1.00. Matching Kleinert "Button-Hooks" to conceal shower curtain rings, about 59¢ a dozen.

Kleinert's

FLEECENAP SHOWER CURTAINS

PAPILLON CURTAIN (left) has Fleecenap butterflies with glitter-tipped wings appliqued all over!

Elegant and sophisticated?



Modern and outdoorsy?



Feminine and sentimental?



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... N.Y., ... DEPT. K-18, 11 EAST 26TH STREET, NEW YORK 10, NEW YORK

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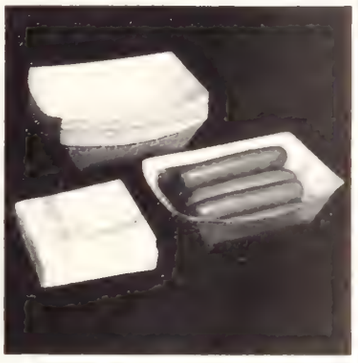
Barbecue mitt. This aid to safe cooking is made of asbestos. It is lined, however, with fleece which makes it a comfortable as well as safe mitt to wear. Gauntlet in design, it will fit either hand. Be sure to get one for yourself and another for your husband. Color: white only. $2.95 for one; $5.75 for two. Ppd. Grill-Aid. HG4. Box 543, Carthage, Missouri.



Forerunner of summer: the straw pocketbook! The handsome one shown here is imported from Spain. Handmade of lacquered natural straw, it is amusingly decorated with clusters of almost-real fruit, with a pert bird. And it is sensibly priced! $2.95, add 25c. Federal tax included. Vernon Specialties, Dept. HG4, 156 Fourth Avenue, Mount Vernon, N. Y.



The beach party will welcome the sensible food containers shown here. Made of heavy paper, each has a plastic finished surface, each is 2" deep x 5" x 7". The pattern is a basket weave design of green against white. And the price tag is modest! $1.75 postpaid for 50 containers and 50 napkins. RMS Interiors, Dept. HG4, 11146 S. Michigan, Chicago, Ill.



For jewelry you need the cleaning powder shown here. It will cut grease and add sparkle to precious and costume jewelry. Made by a chemist, it is sold only through Johnston Jewels, the exquisite shop located in the Waldorf-Astoria. $2 postpaid the 4-ounce box. Order from Johnston Jewels, HG4, Waldorf-Astoria, Park Avenue at 50th Street, N. Y.



The .44 caliber Colt is a historical revolver! It was used by the Northern Army in the Civil War. The reproductions shown here are made of polished cast aluminum. Each is 15" long. Mounted on board covered with red felt, rimmed with metal, framed in mahogany-color wood 21" x 15½". $17.95 ppd. Jenifer House, Great Barrington, Mass.



Silverware
REPAIRED AND REPLATED

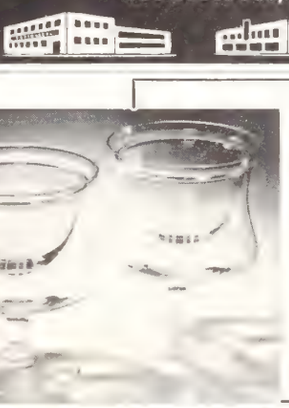


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Set of 8, $18.25 Set of 12, $26.25
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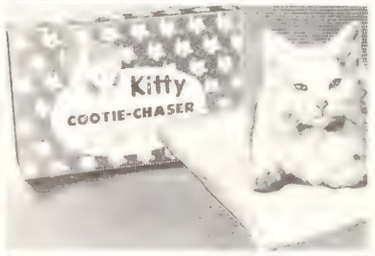


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A Virgo Manufacturing Product

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Dept. HG-304, 136 W. 52nd St., New York 19, N. Y.



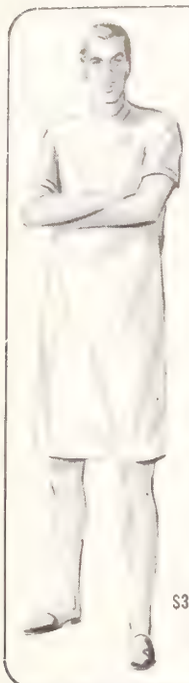
Kills Fleas while Cats Nap

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New Way To Sleep!

Tee-PJ's resemble a T-shirt, but are over a foot longer. Rib-knit, soft combed cotton. Gives when you move, eases up when you relax. No bind, no bunch, no chafe, no buttons! If not most comfortable sleeper you've ever worn, return within 7 days for full refund and we send you regular T-shirt FREE! S (34), M (36-38), L (40-42), XL (44-46).

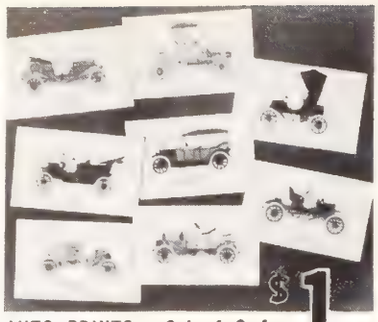
$2 ppd. 3 for $5 ppd.

NOW! Tee-PJ's available in long sleeves with knit wristlet and in heavier knit fabric for cold weather comfort.

$3 ea. 2 for $5. 3 for $6.60

All postpaid.

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We were thrilled to find these collector's items. They are beautiful color prints of America's very first automobiles: Rambler 1902; Studebaker 1904; Stanley Steamer 1908; Buick 1908; Ford 1908; Hudson 1909; Maxwell 1908; Chevrolet 1913. Each print is 5" x 8½" and faithfully reproduced in full color on heavy white stock. Other Early American prints available, also 8 for $1 ppd.: *Locomotives, Fire Engines.* Quick delivery. Satisfaction guaranteed. Send check or money order.

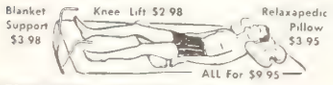
Hobi Dept. G-46, 15 West 57th St., New York 19, N. Y.

GIFTS for the SICK ENJOYED by ALL



This ingenious **Blanket Support** is a blessed gift for the comfort of all restless sleepers, older people, invalids and those with arthritis, polio, paralysis, injured, tired or sensitive feet. It helps everybody who pulls bed clothes loose before going to bed—because it frees their feet completely from blanket weight. Very relaxing. Makes sleep more restful. Fits all beds without attaching. Arms fold down when bed is made. Increases electric blanket comfort. Lasts a lifetime. Satisfaction or money back.

Send only **$3.98** plus 25c postage.



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Nylon Silicone Mitt

Wear this—and everything you touch comes up radiant! Plastic Mitt is covered with nylon yarn treated with magic silicones that leave a protective finish as they clean and shine furniture, blinds, woodwork and your car! Soil cannot penetrate to your hands. Mitt washes easily, dries quickly and retains chemical properties. Order No. **H-8206**, Silicone Mitt, **$1.98**.

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Now He'll Never forget Your Anniversary Date

Because your Wedding Date is cleverly engraved and the exact Wedding Day is marked with a precious birthstone! These very handsome ¼" calendar cuff links can be his (for you to borrow) in gold-filled or sterling silver. State the full date. Quick-as-a-wink delivery! No C.O.D.'s.

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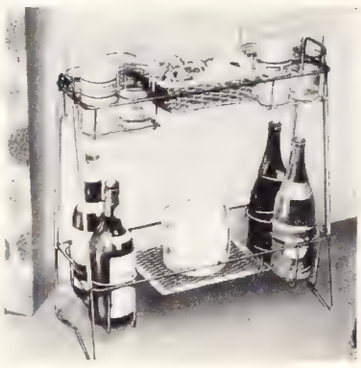
SHOPPING



The firkin, a cask-like container, makes a good kitchen canister. Shown here: a set of three graduated firkins for tea, coffee and sugar. Natural wood color with markings in a color of your choice. $10.95 the set of three. Ppd. The firkin marked "Mother's Own Cookies" is $3.95. Gotham Gifts, Dept. HG4, 6785 Exeter Street, Forest Hills, New York.



A jewel embellished with jewels is not, in this case, gilding the lily. It is an interesting treatment. The gold link bracelet ($22.00) shown here has three cultured pearl charms each decorated with diamonds, rubies, or emeralds. One charm set with two diamonds and two rubies (or two emeralds) is $22.00 ppd. Tax incl. Merrin, 530 Madison Ave., N. Y.



For the host: a portable bar! The one shown here is made of sturdy black-finished wrought iron. To add high lights, the serving surfaces are finished in brass. And the bar is fitted with eight highball glasses and a willow basket. 30" wide x 27½" high x 7" deep. $9.95 plus 65c postage. From Lowy's Creations, HG4, 260 Beach 116th St., Rockaway Park, N. Y.



New Designs and Styles
By the Originator of the First Post Lantern.

Approved by leading architects since 1939 — for post, wall or ceiling mounting. Original designs of heavy copper with cast bases, also with forged brackets. Strictly hand made. Lantern at left (25 x 10½w) $37.50 fob complete with forged basket bracket.



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Old Lantern Shop Post Rd., Darien, Conn.



AROUND

Chanticleer pin-up lamp is the lighting accessory you need in the kitchen. The base is made of hard-board finished in red or in black. White lamp shade is made of parchment paper. Four metal hooks come with the lamp. These you use for holding keys, mixing spoons or small cooking utensils. $4.50 ppd. Garrett Thew Studios. Department HG, Westport, Conn.



This coat will go everywhere! Made of hand woven heavy weave cotton, it has a charming Mayan design in white. Background colors: black, brown or navy. Sizes: 10 to 20. $15.95 postpaid. The matching pill box flatters every one, fits all head sizes. $2.95 postpaid. Order from Beverly Baker. Department HG4. Post Office Box 135. Darien, Connecticut.



Elephant ivory is used on the hand-carved figurines shown here. Mounted on hand-carved wood bases each is about 4" high. Kwan Yin is the Goddess of Mercy; Hotia is the God of Happiness, Confucius is the philosopher, and Warrior is a symbol of strength. $3.25 for one figure; $12.50 for 4. Ppd. E. Ziff. Box 3072. Merchandise Mart. Chicago. Ill.





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Order from Home Shopper, Dept. G 667 N. Fairfax, Hollywood 36, Calif.

SAVE 50% OF COST



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Shutterwall
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BURNS TRASH SAFELY OUTDOORS!

Burns damp, green, dry refuse outdoors safely. Ends fire hazards and neighbor-annoying nuisance of blowing burning paper and sooty ash. Scientific draft design minimizes smoke, smell—burns to fine ash. Simply tilt hood—load—ignite paper—close—forget. Sturdily made of *rust-resistant aluminum bonded to steel.* Over 150,000 satisfied users. Approved by Fire Depts. Model A—21½" sq. x 29" high—2 bu. cap.—$13.95 postpaid. Model B—24" sq x 34"—over 3 bu. cap.—$17.95 ppd. Money back guarantee. Deluxe and stainless steel models to $79.50 also available.

ALSTO CO. Dept. HG-4, 4007 Detroit Ave., Cleveland 13, Ohio



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Distinctive Wrought Iron
MAILBOX
FINISHED IN BLACK OR WHITE SEMI-GLOSS ENAMEL

$6.50

WATER WONDERLAND *Shops*
BOX 236 OWOSSO MICH.

The Gift The Home

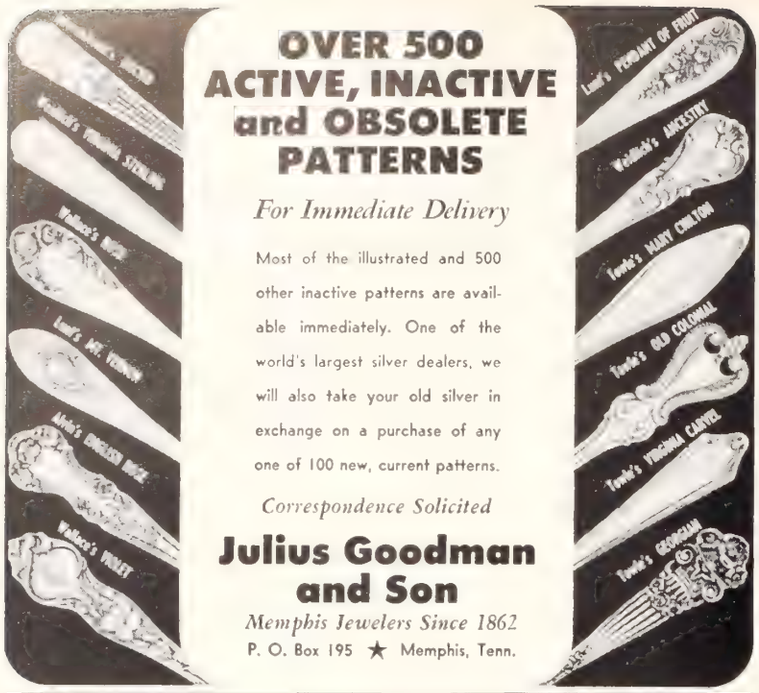
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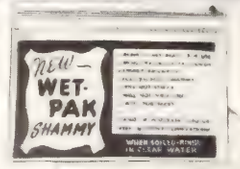
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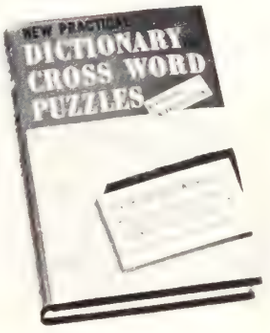
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Addicts of the crossword puzzle will welcome the dictionary shown here. It is the revised and enlarged edition of a standard manual used by puzzle fans. It contains over sixty thousand words which have a peculiar affinity for the crossword puzzle technique. 5½″ x 8″, it is easy to carry. $1.98 ppd. From Miles Kimball, 100 Bond, Oshkosh, Wis.



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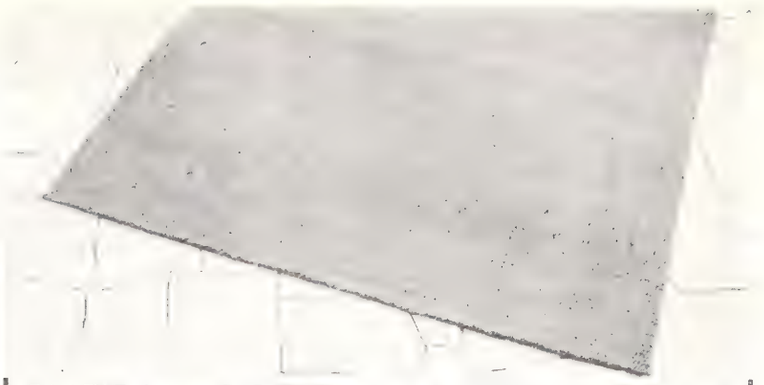
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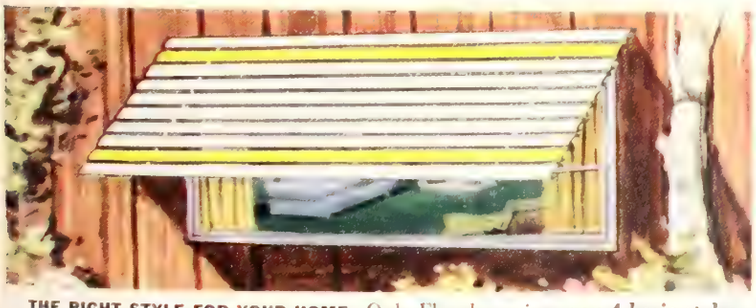
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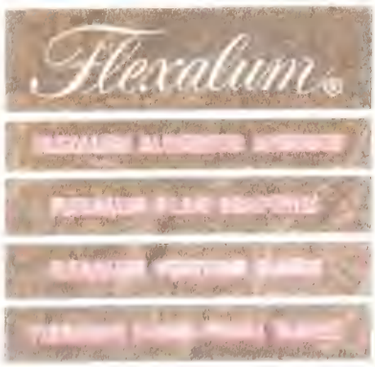


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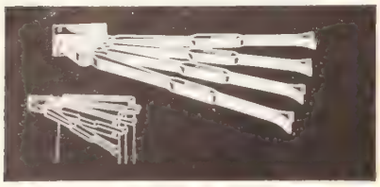
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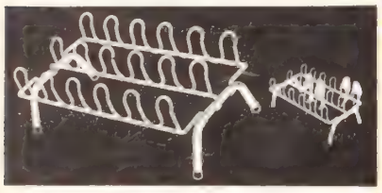




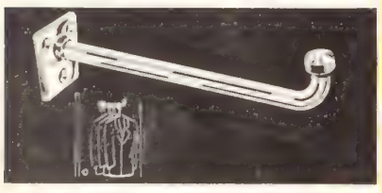
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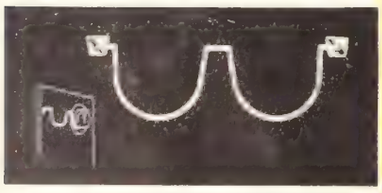
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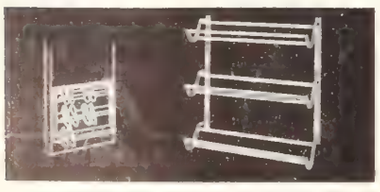
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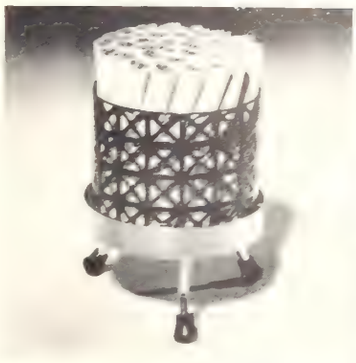
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A good accessory at a budget price: the pierced metal cigarette urn shown here. The metal top is finished in black and rests on a brass plated base. Note the rubber tipped feet which protect wood surfaces from scratches. Over-all size: 3" high x 3" in diameter. $1.15 for one; $2 for two. Ppd. House of Schiller. 180 N. Wacker Drive. Chicago. Ill.



Any name up to ten letters will be added to the attractive bulletin board shown here. Made of composition board finished with a rayon flock surface, it is bound with a plastic-coated band. Colors: pastel pink, yellow, green, blue bound and marked with black. 22½" square. $3.95 postpaid. La Belle Products. Dept. HG4. Box 312. Muskegon. Mich.



The Red Flasher is the perfect emergency signal to use when you stop for roadside repairs. Plug it into the cigarette lighter and it will give warning to traffic coming from every direction. Made of Vyrene, a non-inflammable plastic, it can be stored in glove compartment. $3.95 for 6 volts; $4.95 for 12. Ppd. Best Values. 318 Market St., Newark, N. J.



A bonnie lassie would appreciate the jewelry shown here. Designed with a thistle motif, it is handmade of sterling silver. And it is modestly priced. $2.75 for the pin; $2.75 for the earrings; $6.50 for the bracelet. The set is $10.75. Postpaid. Federal tax included. Order from The Jamaica Silversmiths. Dept. HG4. 79-32 164th Street. Jamaica. N. Y.



To protect the finish of the dining room table, you need pads to use under the place mats. Shown here is a set of four which are made of leather-like fabric. The bottom of each is lined with flannel. Colors: white, blonde, or mahogany. Size: 16" x 10". $3.95 postpaid, a set of four. Extra pads $1.00 each. Downs & Co., HG, 816 University Pl., Evanston, Illinois.



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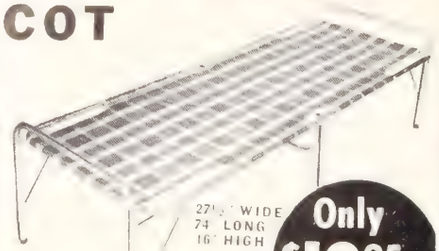
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This lid will fit any pot or skillet from the tiny 4" diameter saucepan to the large 11" frying pan. Strongly made of aluminum and heatproof glass, it has graduated concentric grooves. With this you will only need one lid. $1.95 postpaid. It's available, too, in a copper finish. $2.45 postpaid. Order from Lid, Inc., Department HG, Hudson Heights, New Jersey.



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AROUND

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A nun buoy and a can buoy were the models for the very nautical key holders shown here. Made of polyethylene each has an identification tag attached to it. The number one buoy is black, the number two is red. Give at least one to each Corinthian at the club. Over-all size: 3″ x 1″. $1 postpaid for one. Worthington Products, 135 E. 44th St., N. Y.



A publication for anyone who is interested in architecture or in building: *The Architectural Digest*. This is a large paperbound periodical which is beautifully illustrated, will give stimulation to any building plans you may have. It is a gift for the friend who is thinking of building. $2.50 each, ppd. Architectural Digest, 556 S. Harvard Blvd., Los Angeles.



Many people admire Liberace! For their benefit we show here a most exquisite porcelain piano decorated with mother-of-pearl and 22K gold. Designed as an ashtray, it will probably find its way into many curio cabinets. Over-all size: 4½″ wide x 4½″ deep x 1¾″ high. The price is $3.50 ppd. Personality Gifts, 11305 Wilshire Blvd., Los Angeles, Cal.





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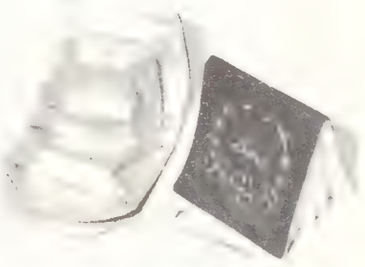
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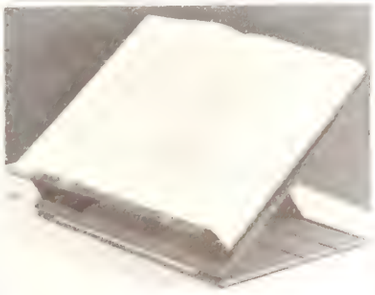
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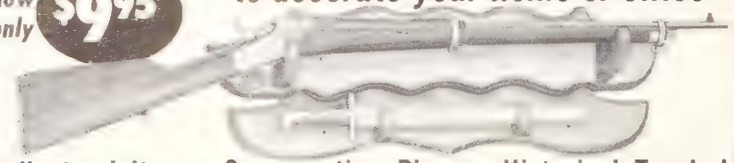
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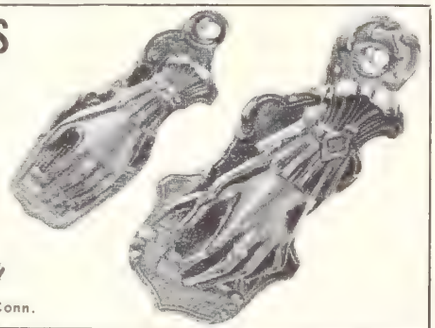
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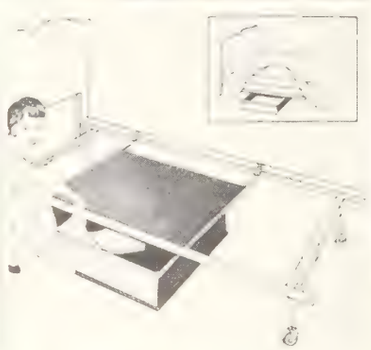
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For Mother (and for Grandmother, too) you should consider the sterling silver bar pin shown here. It is ornamented with a charm she will like: a sterling silver baby shoe marked with the baby's name and birthdate. $1.50 for bar pin; $2.50 for each engraved baby shoe. Postpaid. Tax included. Zenith Gifts, Dept. HG4, 55 Chadwick Street, Boston.

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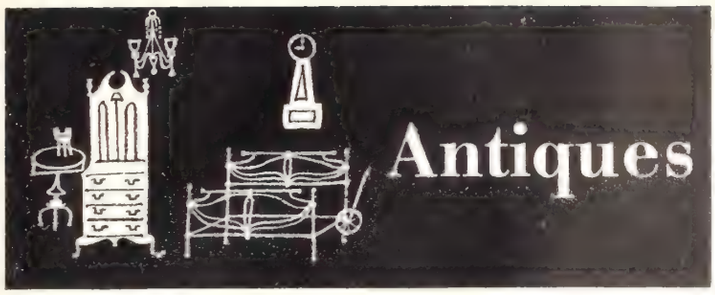
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OUR INHERITANCE OF ELEGANCE

By Alice Winchester

In the broad esthetic sense, the trend of taste in the 18th century was from the baroque to the classic, with an exuberant flowering of the rococo at the mid-century. In more intimate terms, we often call the period the age of gracious living. No doubt if we could be transported to that time we would find it sadly lacking in the amenities that add ease and grace to our life today. Nevertheless, it is to that age that we owe many of our ideas of gracious living, as well as much of the furniture that adds grace to modern homes.

The furniture styles produced in America in the 18th century are generally classified under the headings Queen Anne, Chippendale, Hepplewhite, and Sheraton. These names were adopted in the 19th century when the pieces themselves were first reaching the status of antiques, and they now have become familiar designations of not only the period furniture but the many reproductions in period styles. Certain earmarks of each style are equally familiar. Queen Anne suggests forms basically simple but graceful, with curved legs; Chippendale, more elaborate forms, more exaggerated curves, more ornamental carving. Hepplewhite calls up a picture of delicate pieces with straight tapered legs and classical motifs in both form and decoration; while in Sheraton, reeding, inlay, and veneers appear on rather heavier, straight-sided forms.

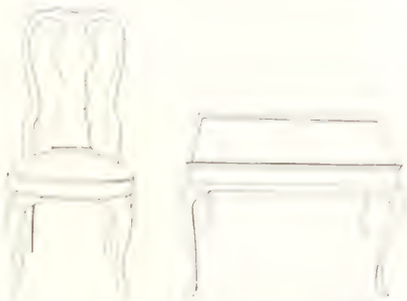
These are easy identifications for ready reference, and fairly sound as far as they go, but they are only a part of the story of American 18th century furniture.

When the century began, the furniture in the usual colonial home was relatively sparse. The pieces, in the lingering styles of the 1600's, might include some rather stiff chairs bare of upholstery, their high backs caned or composed of horizontal slats or vertical banisters, their legs and stretchers turned. There might be a large rectangular table with heavy turned legs, or smaller "stretcher tables" with both legs and stretchers turned, or a "butterfly table" with drop leaves supported on wing-shape flaps, possibly a small candlestand on turned legs. There would surely be one or more chests; one might be a simple boxlike affair resting on the floor or on ball feet, another a blanket chest with a drawer or two at the bottom below a deep compartment reached by a lift top. Beds usually had simple low turned posts. In substantial

(Continued on next page)



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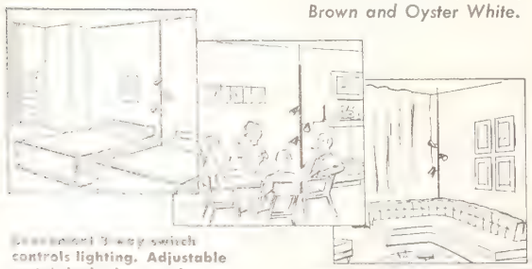
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*Slightly higher west of the Rockies and Canada.

homes these essential pieces might be enriched with carving, but they would still be, to our eyes, rather stiff and uncompromising in form.

About the turn of the century what is known as the William and Mary style began to bring more elaboration into American furniture. Legs were still fashioned by turning more often than by carving, but turnings included the handsome trumpet shape and vaselike forms as well as the earlier rings and blocks and spirals. Feet were round or elongated balls, or the ornamental "Spanish" form that suggests the tensed fingers of a hand. Highboys and lowboys, veneered with walnut burl that gave them great richness, appeared. All these early pieces are rare today.

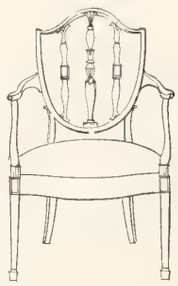
The period of the Queen Anne style in America is said to be from about 1725 to 1750. Actually we cannot set definite limits to any of these periods. One overlapped another as a new style gradually took hold and an old style even more gradually went out of favor. For example, pieces with strong Queen Anne characteristics continued to be made in some rural regions right up to the end of the 18th century.

This Queen Anne style brought new grace into furniture, a new concern with lightness and convenience. Introducing variations it adapted the basic forms to special uses. Upholstery made easy chairs easier; tables, desks, chests of drawers took on less cumbersome shapes and sizes. Austerity gave way to subtle curves. The S-shape leg, known as the cabriole, appeared on chairs, tables and case pieces. This furniture was usually made in walnut, cherry, pine, or some other native wood; exotic woods were rare.



CHIPPENDALE CHAIR AND TABLE EXEMPLIFY ROCOCO STYLE

The age of mahogany began about the middle of the 1700's and with it the Chippendale style, which, reaching its height in the decade before the Revolution, flourished for a quarter century. Chippendale was in a sense an elaboration, an intensification, of Queen Anne. Queen Anne introduced the curves and symmetry of the baroque style into furniture design; in Chippendale we see that refinement of the baroque known as rococo. We see as well a more mature approach to fundamental design and a more imaginative adaptation of ideas and motifs from many sources. The Chippendale style not only developed the basic forms of Queen Anne but added to them, retaining much of the grace and contributing strength and richness. The cabriole leg, with fuller curves, was ornamented with carved shells or acanthus leaves and a claw-and-ball foot. Straight, untapered legs were also used; ogee (architectural term for a double curve ordinarily convex above and concave below) bracket feet appeared on case pieces, in keeping with the generous scale and good proportions of the pieces. The backs of chairs with a central splat or shaped horizontal slats were elaborately carved. Highboys, lowboys, chests of drawers, desks, tea tables, card tables, serving tables, tilt-top tables, tall "grandfather" clocks, mirrors—all these became typical instead of exceptional.



NEO-CLASSIC DELICACY MARKS HEPPLEWHITE STYLE

To this exuberant mood the Hepplewhite style that followed was an abrupt contrast. Appearing here just after the Revolution, it was an expression of the neo-classic taste that developed in Europe after excavations at Pompeii and Herculaneum in the 1750's had revealed the wonders of Mediterranean antiquity. The taste for ancient Roman and Greek, as we can see in countless examples of architecture, painting and sculpture, swept through all the arts and

dominated them until well into the 1800's. It is apparent in the Hepplewhite style of about 1780 to 1795, and in the ensuing Sheraton style which persisted until about 1825.

Like the names we use for American furniture of the 18th century, the styles themselves came from England, but both have been modified on this side of the ocean. While we apply the name Queen Anne, who reigned from 1702 to 1714, to our furniture of about 1725 to 1750, some of its English prototypes are actually early Georgian—that is, made in the reigns of George I (1714 to 1727) and George II (1727 to 1760). In the succeeding period Thomas Chippendale was only one of many English designers and cabinetmakers who influenced furniture development, but from the common use of his name he gets credit for the whole style. His design books were indeed used by colonial cabinetmakers, but relatively little of the so-called "American Chippendale" furniture was copied from them. The same is true of George Hepplewhite and Thomas Sheraton. So it is well to remember that the use of these names to designate complete style periods is inaccurate and arbitrary—even though generally accepted.

American furniture of the 18th century was in fact a colonial expression of the trend of taste that developed throughout western Europe in that era. In France, the Low Countries, Germany, and England we can find the same basic styles, but each country interpreted them in its own idiom. In the same way American cabinetmakers, though following the lead of craftsmen of the mother country, nevertheless managed to give their furniture a distinctive local character.



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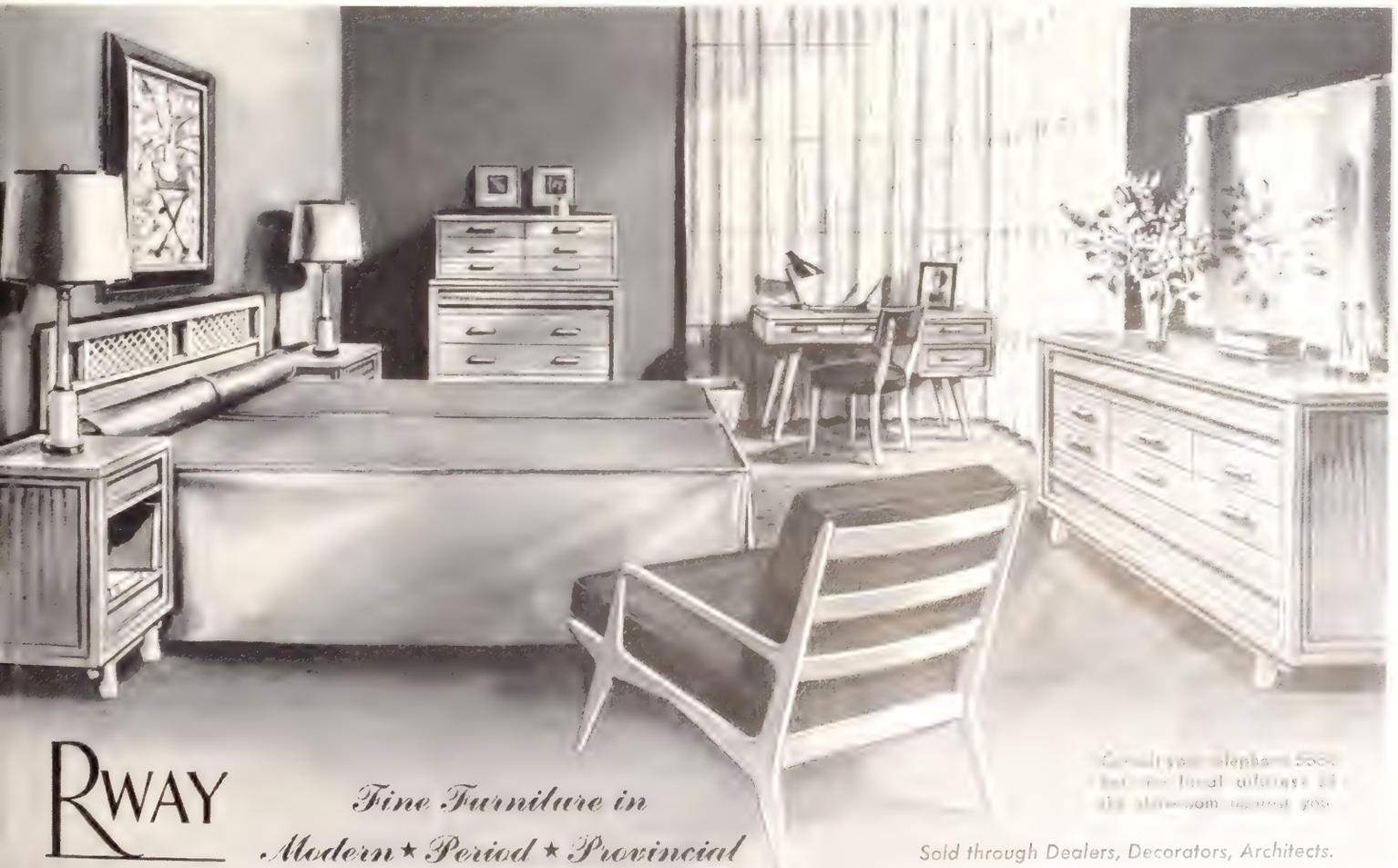


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Jack Shepard, 18th Century English rogue, found beautiful treasures so irresistible he usually didn't stop to pay for them. Today, the legend of Jack Shepard is closely related to specific silver items that were found among his loot. The original of this four-piece coffee service, for instance . . . reproduced for modern hostesses by New England silversmiths, in rich heavy silverplate, with side handle on the coffee pot. **$39.50** Plus Fed. Tax

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H & G's GUIDE TO GARDEN TERMS

Here is the second installment of our own dictionary of gardening words. Its purpose is to make the pursuit more pleasant both for the beginner opening the pages of his first seed catalogue and the veteran who is up to his cotyledons in cultivars.

Broadcast: To scatter seed over an entire area instead of sowing in individual hills or rows.

Broad-leaved: The term applied to evergreens with broad leaves, like rhododendrons, andromeda, some azaleas, and mountain-laurel, in contrast with needle-leaf, cone-bearing evergreens.

Budding: Producing buds. In plant propagation, a form of grafting, in which a growth bud from one plant (the cion) is induced to grow upon another plant (understock) and eventually to replace it above the point of union between them. Most garden rose varieties are "budded."

Bulb: Thick, underground plant part or stem that produces fleshy layers attached to a fibrous root base. Examples: daffodil, lily.

Bulbil, bulblet: A small, bulb-like bud which can develop into a full-size bulb or a new plant.

Caliper: The diameter of a tree trunk. It is measured 6″ above ground on trees to 6″ caliper; 12″ above ground on larger trees.

Calyx: The sheathlike envelope of a flower formed by an outer set of small petal-like parts called sepals.

Cane: The shoot or stem on a rose or other bush.

Corolla: The petals of a flower taken collectively.

Climbers: Vines and other plants used to cover walls, fences, arbors, trellises. Some climb by tendrils (sweet peas); others by twisting stems around pipes and columns (wisteria); still others by means of clinging parts (ivy).

Cloche: Glass or plastic dome or roof-shaped frame on metal legs to place over a plant or vegetable hill to protect it from early spring frost, and hasten growth by concentrating sun heat.

Clone (clon): A group of plants originating in or derived from a single plant by propagative means other than seed. Many garden varieties are representatives of a clon. Example: Hemerocallis (day-lily) Hyperion.

Coldframe: A bottomless box or frame constructed over a garden area and covered with sliding glass panes, or sash. In it plants are started, stored, protected from weather. Standard single frame size: 6′ x 3′; lightweight frame: 2′ x 4′.

Complete fertilizer: A combination of nutrients and minerals essential to plant growth, the most important of which are nitrogen, phosphoric acid, and potassium.

Compost: Humus-forming material consisting of decomposed vegetable waste such as lawn cuttings, leaves, plant refuse. Compost is best stored in a heap or pit. It is dug into the soil to improve texture and increase fertility.

Conifer: A tree that bears woody cones containing seeds. Examples: pine, hemlock, spruce, fir.

Cordon: A dwarf or espalier fruit tree trained in flat, straight unbranching stems, along a fence, trellis, or wall.

Corm: Closely resembles a bulb but is a smaller, shorter underground stem that develops new plants. Example: gladiolus.

Cotyledon: The first false or seed-leaf of a sprouting plant; it unfolds from within the seed, usually in pairs.

Cover crop: A crop sown during or after the growing season to cover ground until spring. Plowed or turned under while still green, it decays and adds humus to soil. Examples: alfalfa, barley, rye.

Crocking: Placing broken pieces of pot shards over the hole in the bottom of flower pots to insure aeration and drainage for plant roots. Crocking also keeps roots or soil from clogging drain hole.

Cross: To hybridize or inter-breed closely related plants by cross-pollination. Crossing is accomplished when ripe pollen from one plant is carried to receptive female flower parts of another plant, either by hand, or by wind or insects.

Crown: That part of a plant between root and top growth; the point where a plant emerges from the ground.

Cultivar: Recently accepted term for specially developed garden varieties of plants distinct from species or botanical varieties.

Culture: Care and growing of a plant.

Cutting: A piece cut from a plant, shoot or branch and placed in sand, vermiculite, water or soil to form roots and become a new plant. Cuttings may be hardwood (mature wood), or greenwood (soft summer growth), stems, root parts, leaves.

Damping off: The wilting and dying of seedlings just as or after they emerge from the soil. Caused by fungi that live on soil surface and enter plants as they emerge. Inducing factors: thick sowing, excessive humidity.

Deciduous: Refers to plants that shed their leaves in winter.

Dibber, dibble: A short, cone-like or pointed tool used to make holes in the earth for setting bulbs and small transplants.

Dieback: The gradual dying back of a tree or shrub from the tip of its twigs and branches.

Dioecious: Having staminate (male) and pistillate (female) flowers on separate plants. Example: American holly.

Disbudding: Removing flower buds when small to increase the eventual size and quality of flowers from the remaining buds.

Division: The separating of a root mass or clump into sections, each of which may produce a new plant.

Dormant: Referring to a plant that is alive but not actively growing. Dormancy occurs usually in winter, occasionally in summer.

Dressing: Applying a substance like manure, compost, fertilizer, lime or specific plant food to enrich soil and increase production of plants and vegetables. Top dressings are applied to a lawn or to a garden area before planting. Side dressings are applied to the ground beside or around growing plants.

Dry wall: A masonry wall built without mortar. In it layers or pockets of soil may be incorporated for plants.

Dwarfing: Severe pruning of top growth or roots of a shrub or tree to restrict size or retard rate of growth. Also applied to grafted understock or portion of fruit tree that limits size.

continued on page 193

Chatham's *lightweight "Purrey" Blanket*

in romantic new "Moss Rose" pattern



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THE GRAND CAYMAN

By Esther and Wilbur Cross

On the whimsical little island of Grand Cayman in the British West Indies, life proceeds at a slow-motion pace, and even the tides are lazy in a land that time passed by. One morning not so long ago an American visitor, staying at the island's most luxurious hotel, placed an order for a taxi to go to the one and only barbershop. Some 24 hours later the taxi showed up.

"I didn't expect you so *soon*," said the visitor with a trace of sarcasm.

"Mahn, thaht's all right," replied the Caymanian driver politely, "Ah'd ha waited till tomorrah if Ah'd know all you want was a hahrcoot. Mahn say you was going to the doctah, so Ah thought Ah'd betta hurry."

Grand Cayman is like that. This enchanting little chunk of the tropics, carved out of varicolored coral, harbors a life so casual you can't even put through a telephone call from one location to another with any degree of certainty. Try ringing the post office and you'll likely end up with the Yankee Notion Shoppe or the People's Mart. Fume and sputter and demand better service and you'll find you haven't the operator at the other end at all, but some sleepy attendant at the boat dock taking his morning snooze. And if the roof catches fire, you might as well haul your belongings outside, sit to windward, and enjoy the sight. By the time you make emergency connections via telephone or native runner, you'll need a charcoal dealer rather than the fire department.

Once you have visited Grand Cayman, you might as well forget the whole trip as a conversational gambit because you could never convince inquiring friends you had really been there at all. "How large an island is it?" they will ask.

"Seventeen miles long," you will reply at the same instant your spouse is quoting, "Twenty-five." Three authoritative sources list three different figures. When I asked Resident Commissioner A. M. Gerrard how the Colonial Report arrived at "twenty-two," he admitted that most entries in this official government publication were averages of "reasonable guesses" taken by local residents. People have been guessing at statistics since the island was discovered by Columbus in 1503, and are likely to keep right on.

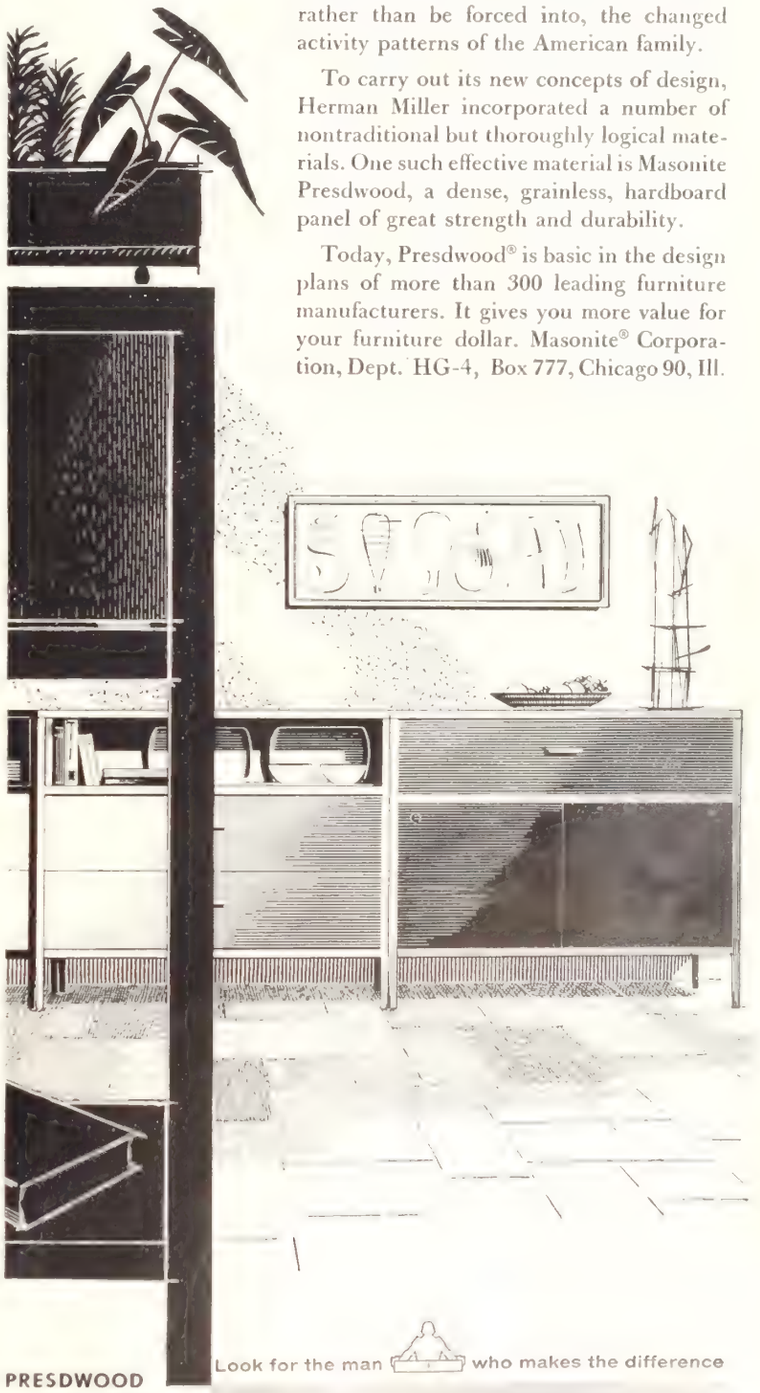
The Cayman (accent on the first syllable), of which Grand Cayman (accent on the last syllable) is one, consists of three islands with a total area of "less than 100 square miles." They are dependencies of Jamaica, which lies some 170 miles to the southeast, and consist for the most part of low-lying calcareous rocks covered with thickets of mangrove, jungles of stunted mahogany, thatch palms, and sea lavender. Grand Cayman has at least one distinct appeal over many of the islands of the Caribbeans. It is spotlessly clean. The six thousand or so inhabitants are not wealthy by any means; yet, on the other hand, there is practically no real poverty, and the people enjoy excellent health. In the last year of official report, it was recorded that seven people died "between the ages of 110 and 120." That's a pretty good record and, as one local character put it, "The second highest cause of death is anxiety neurosis among people over the age of ninety who aren't sure they'll live to be 100."

Part of this health record stems from the fact that the island has a wholesome climate, with a mean temperature of about 80°, cool at night, well scrubbed by the crystal clear Caribbean, and gently ventilated by steady breezes. The people have an outstanding regard for cleanliness, and take great pride in keeping their yards *swept* (literally). You'll see these yards, largely composed of pure white sand from the beaches, being changed from time to time, just like a bedsheet. The walks, of pulverized coral, are often in contrasting shades of pinks or browns and are lined by white conch shells or fragments of limestone. You'll be intrigued by the dwellings. Most are of carefully jointed wood construction, newly whitewashed, with shutters and matching trim painted bright blue, orange, or yellow.

The capital of this fanciful limestone and coral retreat is the whitewashed village of Georgetown, which perches on the edge of a reef of living coral, with jagged inlets blasted here and there for native fishing boats.

(*Continued on page 90*)

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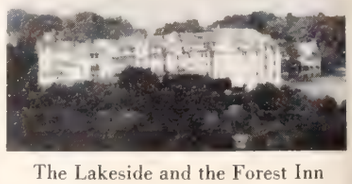
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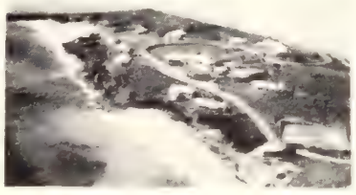
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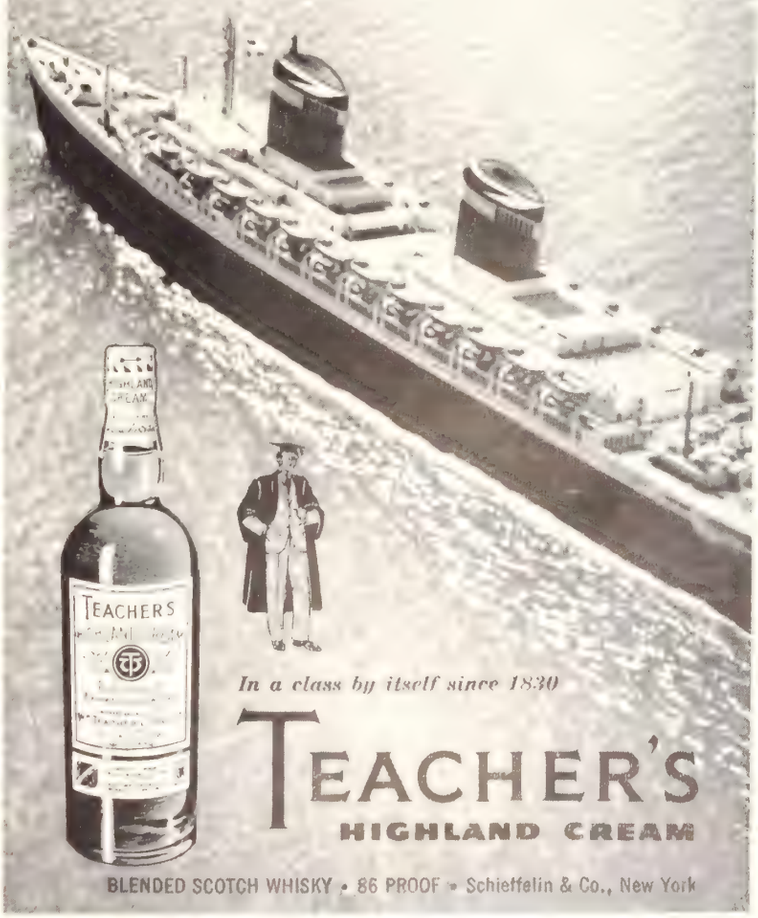
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THE GRAND CAYMAN

Georgetown, with its unpaved streets and slow-motion inhabitants, is a delightful place. You can bicycle to the center of town easily from any of the hotels, and meander around at will. Even on a tight budget your savings are secure, for there is little to buy in the way of expensive souvenirs. Native baskets, sandals, weaving, and tortoise-shell art are your best bets for purchases, and at least interesting to examine. There is a post office large enough to serve as a convention hall, but its facilities are far better adapted for meeting friends and for casual conversation than for providing regular mail service. Caymanian stamps have been designed, it seems, as collector's items rather than as escorts for outgoing letters. If you feel a sudden urge to communicate with the outside world, there *is* a cable office; but the chances are something like ten to one you'll find it closed. Georgetown did not even feel the need for a bank until 1953, when the first one was opened. It has not yet succumbed to establishing a newspaper, though the citizens finally did complete a hospital in 1954, and an airport at about the same time.

Unless things have changed in the last year, the casualness of the Caymans is likely to strike you before you get there—even, in fact, while you are trying to arrange transportation from our neurotic world of activity to the soothing backwaters of the islands. If you attempt to tangle with boat sailings, you may find the informality too alien to your system's tempo to put up with at all. From Tampa, Florida, freighters occasionally embark for Grand Cayman. About these vessels, the Commissioner, a Scotsman with a salty sense of humor, has written: "It is only fair to point out that passenger accommodation is by no stretch of the imagination likely to corrupt the soul by luxury."

On our trip we detected the informal note in air operations, too, but LACSA now has instituted two flights a week in each direction. Planes leave Miami on Tuesdays and Fridays and return on Mondays and Thursdays. BWIA also operates out of Miami and Kingston, Jamaica. Cayman Brac Airways, a LACSA subsidiary, has started weekly flights to the smaller Cayman Brac, 50 miles away, with a twin-engine Cessna.

By now you must be curious to find out, "Well, when you finally do get there, where do you hang your hat?" In this department you'll have a real surprise if you think you are being lured into accommodations composed of grass shacks, hammocks, and mosquito tents. For the island sports several excellent hotels and a luxurious establishment known as the Galleon Beach Club, run by Mr. Benson Greenall, of London, and his attractive wife. Here, you may dine on pure white table cloths laden with imported dishes from a French-Italian cuisine. Try also some of the tempting native dishes such as fried conch, coral lobster, crayfish, and pawpaw salad. Put a word in the ear of the eager maitre d'hotel, and you can rest assured that for the next meal you will sample barracuda, kingfish, breadfruit, turtle steaks, and (if you're really lucky) a native delicacy, parrot pot-pie.

At the Galleon Beach Club, you will relax at night on comfortable mattresses and be fanned by a kind of natural air conditioning that starts to drift across the islands after sundown. In the morning you will be almost forcibly restrained to remain in your room for breakfast in bed. But no matter where you stay—here, or at the family-style Sea View Lodge, the modern rooms of the motel-style Pageant Beach Hotel, or the homey quarters of the small Bay View and the Turtle Inn—life will be as comfortable and relaxed as you could wish. Just opened, under Mr. Greenall's aegis, is the Galleon Beach Hotel, next to the club. The rate is $45 a day for two with all meals, plus a midmorning snack and tea. If he likes your looks, Mr. Greenall provides a seemingly endless supply of drinks on the house.

Visit magnificent West Bay Beach which runs northward from Georgetown for six unspoiled, almost uninhabited miles. You'll lie on the whitest, smoothest sand, swim in the clearest turquoise water you've ever seen. And, if you feel the need for an excursion, you can tour the shoe-shaped island any time you like by car. But this process, again, is a most casual one. It may take you longer to get the wheels in motion than you'll spend on the entire circuit. A sand-blasted blonde named Sunbeam Thompson runs the local taxi service, in riotous competition with a hulking chap named Benny. Sunbeam will navigate you cautiously around each of the mounds and pits in the sandy road, which isn't really much developed beyond its former state as a wild goat path. Benny, on the other hand, prefers a heavy foot on the accelerator and only two fingers on the wheel. He allows the car to plunge full speed ahead, meeting all hazards straight on, and spends approximately 75 per cent of the time with his head turned

Continued from page 87

toward you in the back seat, so he can continue a running commentary on the many delights of the Caymans. The former chauffeur doesn't progress far enough for you to see much of the island; the latter keeps you so terrified you don't remember what you saw.

You'll enjoy Grand Cayman most in the winter months and should always check in advance to see what accommodations are available (Benson Greenall, for example, is just as likely as not to close up the Galleon Beach Club in the spring if he feels a touch of nostalgia for his native England during its liveliest season). The Caymans are plagued with few mosquitoes, however, and no poisonous snakes or insects. In any season you'll find a surprising scarcity of menfolk. For the most part the men, naturally born to the ways of the sea, serve on ocean-going vessels of all nations. It has been estimated that more than 75 per cent of them are constantly on the high seas, whence they return home only about once each year. There are a few interesting industries you can observe. You'll enjoy watching native craftsmen making thatched rope, and you can see traces of the rapidly dying profession of building boats of island mahogany.

For excitement, you can go deep-sea fishing. Equipment was almost impossible to find until last year, when an enterprising American constructed a yacht club for the development of fishing, skin diving, and sailing. Shooting is reported excellent, with an abundance of teal, widgeon, moorhen, and baldpate. You'll find out why, if you try to beg, borrow, or steal firearms for the sport—there just aren't any. But, if you don't become completely addicted to beachcombing along West Bay, you can take a ride in a glass-bottomed boat along the inlets, or *barcaderes*, or go lobster progging in the shallow, transparent waters of North Sound, a seven-mile prism of semi-inland water. And if you feel the lure of adventure, one item of equipment you can always borrow is a shovel. For many years, it has been the avocation of many avid islanders to locate "several million dollars' worth" of gold supposedly buried by Blackbeard and other pirates of the 18th Century. Since not much has been found thus far except a handful of gold *moidores*, you logically may expect a staggering haul if you achieve success.

The island's night life is limited to Calypso music and dancing, both of which have been developed to perfection. Caymanians are naturally musical, and can create composition and syncopation from almost anything that happens to be handy, including table tops, cardboard horns, and old tin cans.

Grand Cayman has the happy reputation of being almost free of crime. This is all the more unusual when you peek into history and find Caymanians largely descended from pirates, miscellaneous cutthroats, displaced Gold Coast slaves, shipwrecked sailors, and deserters from Oliver Cromwell's Jamaican army. There were only fourteen criminal cases for the last reported year. (The Colonial Report, in keeping with the tempo, is always three years late.)

A large percentage of visitors to Grand Cayman plans on staying less than a week in this island with few organized amusements, and ends up staying two or three. And, out of these, a surprising number give serious thought to purchasing a plot of land thereon. The low taxes have an appeal for any full-time resident. As the Colonial Report describes the only one of importance: "A personal tax of 8 shillings (about $1.10) per year is imposed on every male between the ages of 18 and 60. Collection of this is difficult and therefore at present rather inefficient." The cost of servants is likewise negligible, domestic help receiving about $10 to $15 per month, with partial board. But you'll find one great difficulty if you decide to become part of the population of less than 6000 on Grand Cayman: Whenever you try to buy land you run into the casual survey. No one ever seems to know just who holds legal title to which land, how much, and by what right.

Tourist and immigration formalities are slight. Mine consisted of shaking the Customs Inspector's hand and being welcomed with as little red tape as it would require to walk into a friend's front parlor. You don't need a passport or tourist card, and can get away with the most meager identification. If your name happens to be Bodden, you probably already own some real estate in the Caymans, for about a third of the big island seems to be comprised of people with that name, most of whom live, appropriately enough, in Boddentown. But no matter what your name is, if you like the relaxed life, visit Grand Cayman.

Just how casual a place is it? "Well, just a minute," said the desk clerk when I asked the price of a room, "I'll have to go take a look at the books. I'm not quite sure."



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A FORECAST OF REMEMBRANCE

Unlike James Joyce, Ernest Hemingway and William Faulkner, Marcel Proust has not inspired hordes of imitators beyond the borders of his own country and lured them to stumble slavishly in his footsteps. It can be argued, nevertheless, that his influence is greater. No novelist of our century has impressed himself more forcefully on thoughtful minds; none has become the deity of a larger cult. Even now, these many years later, to be able to talk knowingly about *Remembrance of Things Past* has cachet.

For Simon & Schuster to bring out another novel by Proust (*Jean Santeuil*, $5.95), with a preface by André Maurois, becomes, therefore, a literary event of magnitude. The existence of such a manuscript was unknown even to Proust's family until Bernard de Fallois, at M. Maurois's instigation, began rummaging through the stacks of notebooks and boxes of papers left by the novelist at his death in 1922. De Fallois pieced the novel together, and Gerard Hopkins made the present translation.

M. Maurois, while admitting many points of similarity, insists that *Santeuil* is entitled to its own identity as a novel apart from *Remembrance*. Mr. Hopkins, on the other hand, obviously considers it the experiment on which the later work was founded. The evidence favors Mr. Hopkins' view, but that *Santeuil* was a first version unedited and unsatisfactory to Proust in no way detracts from the fascination. Dedicated Proustians will seize upon it all the more avidly.

Here they will find many of the characters of *Remembrance*, under other names, of course, and in early or intermediate stages of development. Many of the themes of *Remembrance* are stated, but the grand design of the symphony to come apparently had not occurred to Proust. The construction of *Santeuil* is literary, not musical, in its conception, and the sentences, though involved enough by ordinary standards, are simplicity itself compared with the mighty periods of *Remembrance*. Clearly Proust was in the process of growth when he wrote *Santeuil*, but his unique attitude toward the world and art, his philosophy and his fear of the hot blood of life already were well established.

These additional revelations of Proust's character will be uppermost in the mind of the undedicated reader of *Santeuil* and will turn him to thoughtful reexamination of *Remembrance*, if he is of a literary bent. Having read the same book, so to speak, in a version displeasing to Proust and in a form that has been hailed as one of literature's great creations, he should be able to make a better assessment of Proust's credentials of genius. Now that V. S. Pritchett has been courageous enough to tell us that it is not mandatory to read James Joyce, perhaps some one will relieve us of the guilty feelings engendered by faint skepticism toward *Remembrance*.

The first doubt that occurs concerns the symphonic structure of *Remembrance*. Tens of thousands of awed words have been committed to print in glorification of it. But was it necessary to *Remembrance* as a work of art? Or was it only a monstrous artifice contrived at goodness knows what cost to Proust and extraneous to what is original in the novel, neither adding to it nor detracting from it? I think the latter. Had Proust rewritten *Santeuil* in its same form but with the greater maturity of style and thought he brought to *Remembrance*, it would have been as good a book.

Much, too, has been made of Proust's theory of reality, that the past was not real when it was happening but becomes real only when we grasp it complete in the unchanging picture of total remembrance. This is not original either as philosophy or literary theory, but Proust carried it to such extreme in his work and in his life that he made it his own. He withdrew from the world of

here and now lest he miss its reality by becoming a part of it.

Which knows more about the flower, the bee that only buzzes and sniffs, or the bee that dives in to suck the sweet nectar? Proust was a sick man—today he would be called a classic example of the psychosomatic—and while he lay in bed month after month he conceived the involutions of *Remembrance*. He had great intelligence and insight, but his withdrawal from the world was reflected in his work. Amid the vast complications of *Remembrance* we are inclined to overlook something that is plain in *Santeuil*. He displayed acute insight into the relations of his characters but he dealt with a surprisingly limited number of relations. All the love affairs had a way of ending on the same note of the symphony's theme; disillusioned decay was the characters' common fate. Viewed from Olympus, this may be a true observation regarding Mankind, but, paradoxically, it is not true of people.

Charles Dickens had great influence on Proust, and Proust's expositors have credited him with a Dickensian ability to create comic character. Perhaps the answer to Proust's place in the literary hierarchy can be found in a comparison with Dickens. Dickens knew all about people and little about Mankind. Proust had great insight into Mankind but did not know people. The greatest novelists know both.

Graham Greene

In his first novel since 1951 (*The Quiet American*, Viking Press, $3.50), Graham Greene turns away from Catholicism as a theme to examine one of today's most perplexing problems: What is the responsibility of the white man in Asia's turbulent struggle?

The novel already has evoked ecstatic comment from British reviewers, but a reader here will find it hard to accept the major premise—that an American on official mission from Washington would be involved in terrorist murder of Vietnamese women and children.

The story is told by a British correspondent in Saigon, Thomas Fowler, cynic, opium smoker but a civilized man. Alden Pyle from Washington (Was he O.S.S.? "The initials aren't important.") arrives on the scene in the midst of the war between the French and Communists. Why he is there is a mystery, which only grows when he is assassinated. But before he comes to his end, he covets Fowler's beautiful Vietnamese mistress and saves Fowler's life. The personal and international complications give Greene material for his most exciting story.

Pearl S. Buck

Miss Buck, whose books have an enviable power to mesmerize women (and the Swedish Academy, which allots Nobel Awards), has written a long historical novel about the last empress of China. *Imperial Woman* (John Day, $4.95). That remarkable woman, Tzu Hsi, known as "old Buddha", ruled the empire from the 1860's until she died in 1908.

At 17 Tzu Hsi became third concubine of the Manchu emperor Hsien Feng. Miss Buck pictures him as wrecked at an early age by amatory indulgence, and it required the assistance of Tzu Hsi's childhood sweetheart to produce an imperial heir. (In the age of Dr. Kinsey the naivete of Miss Buck's approach to vice is a touching and anachronistic testament to her invulnerable respectability.) Devotees of the kind of historical novel not associated with Nobel prizes will find the palace scenes to their taste.

Tzu Hsi's beauty made her the emperor's favorite, and upon his death her cunning secured the throne. Thereafter her long life was devoted to combatting court intrigue and the incursion of foreign devils. But after the Boxer uprising it was Tzu Hsi's imperial order that sent Chinese scholars abroad to learn the ways of the barbarians and set the stage for the inevitable upheaval in Asia.

So little has been published about the empress that Miss Buck's task of research must have been formidable even to one with her China background. Whether Manchu emperors and empresses really talked and acted as these do, this reviewer is not able to say. But inasmuch as they presumably were composed of flesh and blood like us, it is doubtful.

J. H. D

Coming in May

Questions and Answers

A new column by Felicia Marie Sterling

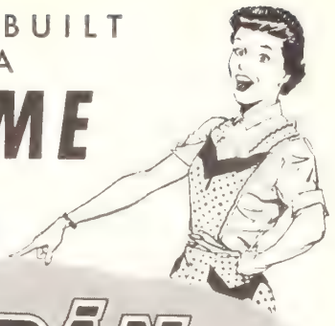
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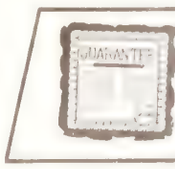


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House & Garden

April, 1956

WHY GARDEN?

No other April has seen so many Americans turn to gardening. It is not simply because there are more of us or even because more of us have the ground and the time to garden in. Nor is this spring fever to be explained merely by the advent of "miracle" chemicals and power tools that seem to promise surer and simpler success. For the rewards of diligence in April will bring no greater joy to the successful gardener this August than they have immemorially.

Indeed, as Ed Zern suggests on page 138, while man feels his own dull roots stirring in the vernal warmth of a new April's sun, more than one "gardener" will be hip-deep in a trout stream before the month is out. Before May is old, still others will be reaching for a niblick instead of a spade. And by June, the lakes and coastal waters of our continent will be cluttered with boatloads of fugitive gardeners whose April enthusiasm died with the last daffodil. Yet despite defections, the ranks of the faithful swell. Why?

Since the time when the Creator "planted a garden eastward in Eden," very nearly as many reasons have been given for gardening as there have been gardeners. And individually they are all valid.

There have been those who have pursued gardening in faithful response to a Divine command to "replenish the earth, and subdue it." Yet there have been as many skeptics who have sought in the phenomenon of flowers a material explanation for the order of the universe. For Francis Bacon, gardening was "the purest of human pleasures," but the human role is a partial one at best, and gardening's frustrations often equal its rewards. Few disciplines known to human endeavor are more demanding; few delights are dirtier. Historians and philosophers, from Pliny to Emerson, have exalted tillers of the soil as men apart, possessed of virtually limitless vigor, virtue, honesty, patience, independence, bravery and selfless nobility. Yet, while the farmer feeds the poet and is deserving of his praise, the avid home gardener can become as possessive, as prideful and as downright persnickety as the most passionate philatelist.

Gardening is hailed as a diversion—like television. It is close to nature—like chemistry. It is good for the soul like prayer. It is educational—like reading. It is sport—like swimming. It is year round—like astronomy. It is out of doors—like walking. It is for all ages—like music. It is hard work—like rowing. It is healthy like sleep. It is a challenge—like mountaineering. It takes intelligence—like chess. It is rewarding—like art. But, as it is of nature rather than about it, gardening is not art.

Unlike all other pursuits, gardening offers man the sublime joy of participating in the creation of pure beauty for its own sake.

W. H. L., JR.

Our most personal possession: Leisure

It is the Machine Age that has given us leisure,

and the Age of Anxiety that has made it mandatory



KAREN RADKAI

By LOUIS KRONENBERGER

I am writing this piece at a time when I'd looked forward to being at leisure, and you, almost certainly, will be at leisure when you read it. So, right off we are more than academically involved in our subject. In ringing up the curtain this way, I risk being autobiographical, or sounding coy, because it immediately brings us to the heart of the matter. However charmingly abstract, however saunteringly light-essayish, the idea of leisure may sound, there is nothing more central, more cardinal to our lives—nothing we so much want, so much need, should so much be able to call our own. Nothing, either, so accurately expresses our temperament and taste, for the time we spend in whatever way we want must reveal not only what interests us but what doesn't; not just our quirks and foibles, but our weaknesses and vices. Yet all the things we can do with leisure must count less with us, in the end, than the mere *sense* of it; the specific choices must matter less than the sovereign power to choose. Surely most of us, asked to instance the sense of leisure, would choose some such homely example as waking up, cocking a sleepy eye at the clock, and then realizing that it's a holiday and we needn't get up till we feel like it. And very little we could do after getting up would so aptly—or deliciously—catch the quintessence of the thing.

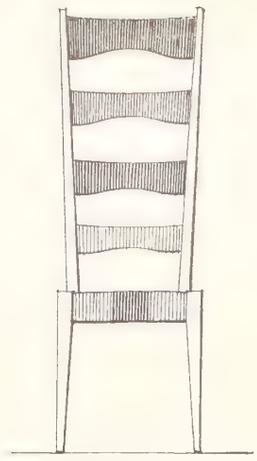
The quintessence of leisure, clearly, is freedom rather than pleasure. It must always have been so; the very word descends from the Latin *licere*, to be permitted. Always it has meant time permitted us for ourselves—spare time, time off. The not working wasn't the important thing; it was the not having to feel guilty for not working. And it is this freedom from guilt, this mandate to be lackadaisical or indolent or boorish, this earned dividend of self-indulgence, this right to shut one's ears or one's mind or one's door, that so weights our subject and widens it.

The copybook-minded, having discovered what precious stuff leisure is, doubtless would piously enjoin us to treasure and not mistreat it, to use it not wastefully but well. Here, however, some of us may wish to descend a little from the ether and insist that though there may be an art to leisure, and even an ultimate morality, there shouldn't be an uplift movement. The preciousness lies entirely in the right to use leisure in any way we want, which includes the right to squander or even to sleep through it. People's leisure is sacred to themselves, however they themselves profane it. On one count, indeed, we can only envy those who spend their leisure foolishly: they are truly free from inhibitions or guilt, they are being genuinely themselves. And there are far worse creatures among us. It is fine to use leisure profitably, by making a chicken coop or memorizing *Paradise Lost;* but leisure-for-profit, in the strict sense, seems to me indecent, and the sure mark of the philistine. Again there are the puritans whom leisure, that guiltless source of enjoyment, seems to leave uncomfortable; of such we might almost say that freedom from guilt makes them feel guilty. There is even the peculiar sentiment breathed, two hundred years ago, by Edward Young in his *Night Thoughts:*

Leisure is pain: take off our chariot wheels,
How heavily we drag the load of life.

On the subject of leisure I am myself an anarchist, and have no real pointers on how people should spend their leisure, or even misspend it. Its great merit, as I have said, is that sense of leisure which permits us, for an interval, to be completely ourselves. And if ourselves turn out to be somewhat embarrassingly eccentric, or dourly nonconformist, or downright uncivil, that seems fair enough. Our working hours stamp us as useful; the hours we spend being good citizens or spouses or parents prove us responsible; we owe no apologies for the hours when we do exactly what we please. Even the most thorough-going determinists among us must equate leisure with free-will—must admit, at least, that it is theirs to decide whether or not to go swimming, though perhaps not whether to drown.

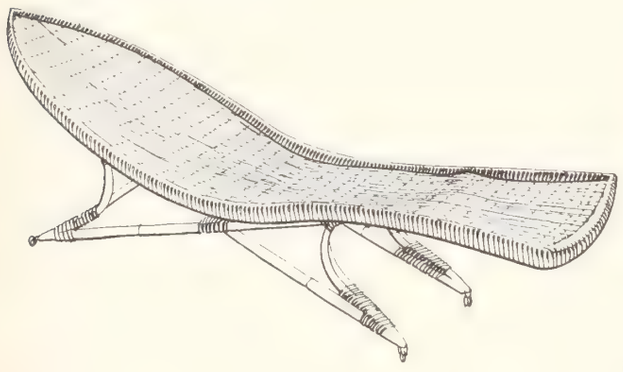
But often, I suspect, this very power to decide, this right to be ourselves, makes for difficulties; becomes one of leisure's burdens rather than blessings. For though we all, with our conscious minds, loathe the alarm clocks and schoolbells and office directives of life, perhaps subconsciously we are more grateful to them than we imagine; or grateful, at any rate, to their leisure equivalents. I know painfully few people who seem at all individualistic, let alone eccentric, in their use of leisure. Surely the great run of men buy leisure ready-made rather than cut to measure, lacking ingenuity as to how leisure can be spent. They think it has to be spent with other people. They think it means golf, bridge, ball games, cocktails—going, doing; they envisage it as a way of being bored rather than an assurance of not having to be. *(Continued on page 161)*



STRAW CHAIR WITH T-SHIRT STRIPING
By Kneedler-Fauchere

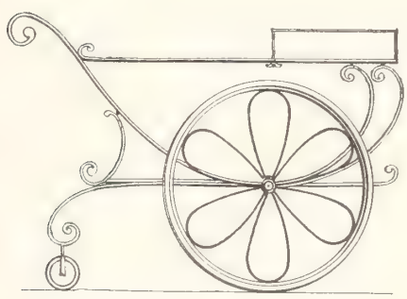
Leisure Furniture

OUTdoors



RATTAN FRAME LOUNGE WITH PISCINE LINES
By Decorative Imports

Today's new way of living has inspired a new American style of furniture, at home indoors and out. HOUSE & GARDEN has named it Leisure Furniture. Its ancestors were restricted to the porch, the patio, the pool or the garden, but the new style, while retaining all the outdoor ruggedness, has acquired a refinement of line and beauty of finish that suit any room in the house. The designers have made ingenious use of metal, rattan, cane, bamboo, plastic—all materials that are tough yet can be molded into graceful shapes. The result is furniture that is well proportioned, light in weight, admirably suited to leisure's uses. There are correlated groups from which you can choose chairs, sofas, chaises, cocktail tables, end tables and serving carts to create complete decorating schemes. Finishes in H&G colors enable you to obtain the same gay color scheme in furniture that you planned for your flower beds. Outdoors, as you will see on these and other pages, you can use the H&G pastels and bold accent colors to complement nature's beauty. To the indoors Leisure Furniture brings style, comfort and versatility new in American decoration.



WROUGHT-IRON CART AS GAY AS A HURDY-GURDY
By Arbuck



PULL-UP CHAIR SHAPED OF WOVEN PEEL
By Tropical Sun

Contour chairs are cool and comfortable for leisurely entertaining with the lawn as footstool. Made of a strong but flexible material called expanded metal, they let the air sift through, and need no shelter from sudden showers. Citron Yellow finish makes a bright focal point for an outdoor room. *By Woodard.*
Chair and chaise longue have a new shape. For poolside lounging, they are the nearest things to a bed on the beach or a hammock in the trees. The pieces are aluminum shells with removable foam-rubber liners covered in Tangerine plastic. The chaise is also shown on page 96. *Designed by Harley Earle for Lawnlite.*

Shopping information for these and the following eight pages, on page 146. Store directory on page 146. Indoor leisure furniture on next page



TOM LEONARD



TOM LEONARD

Leisure Furniture IN doors

An outstanding virtue of Leisure Furniture is its versatility. With the new pieces you can give any room of your house an *atmosphere* of leisure. They fit into the uncluttered settings of contemporary homes. They mix well with other periods of furniture because of their simplicity. The demand for flexibility in rooms that are used for several purposes is easily met by Leisure Furniture: convertible pieces such as sofa-beds and table-benches; mobile serving tables; lightweight chairs that fold, swivel, stack for storage. They are made to order for limited space, in a small dining area, a living-kitchen or an extra room you wish to convert into a study or bed-sitting room. If you are furnishing an apartment and expect to build a house later, Leisure Furniture, as shown here and on the following pages, is a good investment; it can always be used in a family room, bedroom, sun porch or on a terrace. Finishes and upholstery come in the same H&G colors you find in curtains, carpets and accessories; you can develop harmonious room schemes with Leisure Furniture. H&G will help you to plan a color scheme based on one of our colors or on your own material.

To order color schemes by mail see coupon page 54.



METAL CHAIR WITH SLENDER ELEGANCE
By Robert Anderson



ALUMINUM FURNITURE WITH BAMBOO MARKINGS
By Molla



ESPALIER TREE INSPIRED IN IRON AND IRON
By Olivieri



A CRADLE OF RATTAN TO RELAX IN
By Calif-Asia

Rattan table-desk and hanging shelf unit stained Flame Red to punctuate a black and white scheme are striking on a wall between windows. *Furniture by Willow & Reed. Decorators: Stephen Mallory-James Tillis Interiors Inc.*
A pair of sofa beds makes the most of space in a converted sunroom in the Larchmont, New York, home of Mr. and Mrs. Henry Warner. Slim bamboo-style frames fit into a corner arrangement. Made with coil mattresses and arms that serve as head rests, they make up into beds. *By Heywood-Wakefield.*

More leisure furniture on next page



Turnabout comfort is provided in swivel chairs ringed in rattan on the patio of the Hugo Grimaldis, Beverly Hills. *By Ritts Co.*



Padded comfort takes the form of leather-upholstered rattan chairs in the home of L. H. Krusi, Jr. *Decorative Imports.*

Leisure Furniture with

A NEW SLANT ON COMFORT

To qualify as Leisure Furniture, a chair must be more than a place to perch; it should invite relaxation. The clue is in the contour. These new chairs yield comfort without benefit of springs or bulky framework. They are made of such materials as rattan and wrought iron which can be molded to the right angle and depth for perfect relaxation. They are light in scale and easy to shift around. With the addition of a cushion, many of the chairs provide the luxury of upholstered furniture in your indoor schemes. Here are three leisure chairs which look comfortable and live up to their promise.



FRED LYON

Cool comfort is the strong point of the basket chair. Made of peel woven in an open pattern over a one-piece iron frame, it is sturdy but easy to move when you follow the sun. *By Tropi-cal.*

More leisure furniture on next page



Rattan furniture with an hour-glass silhouette gives adaptability out-of-doors. Stools separate into individual snack tables for entertaining more guests. *By Tropi-Cal.*

Furniture made of steel tubing with a new golden bronze finish turns a small room into a cool oasis. Finish and plastic upholstery are clean and durable. *By Daystrom.*



Leisure Furniture with CAREFREE MATERIALS

Leisure means time free from work, and Leisure Furniture, to deserve its name, should be made of materials that are easy to care for. Bronze, aluminum and wrought iron keep up appearances in any weather and can be wiped clean with a damp cloth. Rattan is a good choice for covered terraces or pavilions (a damp bathing suit won't harm the stools beside the pool on this page top left.) Many of the pieces are upholstered in plastic which has the polish of glazed chintz and won't crack, peel or mildew. Strong yet flexible materials are frequently used for the backs and seats of chairs and chaises: canvas, cording, a pierced sheet of metal called expanded metal. The way the furniture is put together further conserves your energy and adds to your comfort. Chairs and tables fold; cushions are removable; chaises and serving tables roll in and out of doors on wheels. The carefree materials of the new Leisure Furniture increase your leisure while they add to your enjoyment and comfort.

More leisure furniture on next page

PHOTOS BY KERTESZ, LEONARD, LYON



Rust-proof bronze furniture of slender lines, shown at the Beverly Hills home of Sam Jaffe. *Designed by Walter Lamb for Brown Jordan*



Lustrous copper finish adds character to contemporary furniture, turns sunroom into dining area. *By Hendrik Van Keppel for Bayview.*

Pink metal furniture for indoors and out decorates the Donald Nelsons' Beverly Hills [illegible] room and terrace. *By Troy Sunshade.*

Painted wrought iron pieces mix well with the period accessories in the New York City apartment of Miss Eloise Curtis. *By Molla.*







On covered terrace rattan furniture in platinum and teak finishes captures Far-East mood. *By Ficks Reed. Architect, Thomas A. Federico.*



In bed-sitting room officers' chairs, Sky Blue canvas seats, backs, join conversation group. *By Gold Medal. Decorator: Ellen McCluskey.*

In small bedroom iron and leather team up in perfect harmony. Bed is painted to match pieces wrapped in leather. *By Mrs. F. van Acker.*

On tile and brick patio handsome rattan furniture, accented by Tangerine and Saffron pillows, has a substantial look. *By Calif-Asia.*







In dining area Dove Gray wrought-iron furniture is decorative against white walls, vinyl floor, paneled screen. *By Birmingham Ornamental Iron Co.*



Indoors and out metal and rattan furniture links the two areas in the San Francisco home of Wakefield Baker, Jr. *By D. N. & E. Walter.*

Leisure Furniture in COLORFUL STYLES

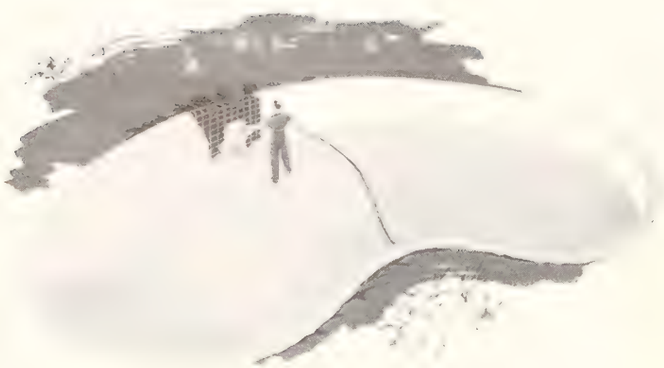
The merging of indoors and outdoors in today's architecture makes Leisure Furniture suitable for any corner of the house or grounds. Your choice of styles is virtually unlimited. If you like the tawny tones of natural fibers, there are rattan and wicker pieces which you can accent with pillows the color of sun-ripe fruit: Tangerine, Green Olive, Citron Yellow. You can give a bedroom or sitting room the feeling of the outdoors by using furniture of painted wood and canvas, wrought-iron or iron wrapped in leather in a shade of blue that matches the sky. The more decorative metal pieces such as the Dove Gray dining group are most effective when silhouetted against a neutral background. Furniture with simpler details such as the rattan pieces on the patio (opposite) may be mixed indoors with contemporary Scandinavian or Provincial styles.

Shopping information for Leisure Furniture, p. 146

PHOTOS BY LEONARD AND LYON

On terrace of the Walter Hatchers, Pasadena, leaf-shaped woven peel chairs are grouped with a dining-cocktail table. *By Tropical Sun.*

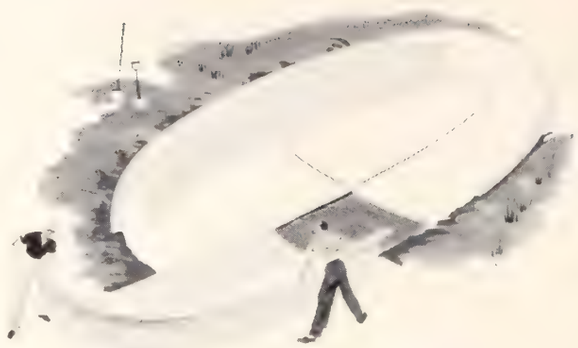




GUNITE

Method: concrete pneumatically poured over steel reinforcing rods.

Minimum cost: About $4,000 in four-season regions of U. S.



FIBERGLAS

Method: Combination wall-and-floor sections molded at plant; assembled at site.

Minimum cost: About $3,000.



REINFORCED CONCRETE SLABS

Method: Pre-cast slabs assembled on floor previously poured at site.

Minimum cost: About $3,000.



PLASTIC LINERS

Method: Rigid walls, most often concrete blocks, lined with plastic fabric.

Minimum cost: Under $2,000. (Fenced portable pool: $200.)



POURED CONCRETE IN STEEL FORMS

Method: Light steel forms bolted in place, reinforcing rods added, concrete poured.

Minimum cost: About $3,000.



STEEL

Method: Both wall and floor sections fabricated at plant; welded at site.

Minimum cost: About $4,000.

What you should know about swimming pools

If you are one of 30,000 who will build pools this year, or one of countless others still dreaming, you should plan before you plunge.

One blistering day last summer, a householder on the outskirts of New York City suddenly found the heat unbearable. He called up a contractor and ordered in a swimming pool. Some might have considered him rash, because even without a swimming pool his property was tiny enough. To squeeze in the pool, the contractor had to dig up the entire backyard, but although the lawn disappeared, the water made the loss worthwhile.

Not everyone is willing to give up so much for a swimmin' hole, but a record number of American families are psychologically poised for a similar plunge. According to *Swimming Pool Age*, a trade magazine for the field, "the swimming pool market is growing at such a fabulous rate that it is difficult to keep track of it." Almost half of the nation's estimated 56,000 pools were built in the last two years—20,000 of them in 1955 alone—and builders expect to install another 30,000 this year. Two thirds of these will be family pools, at a total cost of $64,000,000.

Few handymen can build a good pool

Despite the new popularity of family pools, the misconception persists that construction of a swimming pool is a simple matter, involving little more than digging a hole in the backyard and lining it with cement. Most conscientious pool builders are anxious to see this misconception corrected. They know, and would like their prospective customers to know, that the well designed, trouble-free swimming pool is a complex engineering project. It may be true that a sprinkling of hardy handymen can build satisfactory pools for themselves. But unless the average homeowner happens to have the muscle of a ditchdigger and the skills of a mason, plumber, electrician and chemical engineer, he should shun the do-it-yourself approach.

A family planning to invest in a pool will find that it pays to collect as much information as possible before committing itself. Next to the home itself, a good pool may be the biggest single purchase a family will ever make. At least a dozen types of pools are now being promoted and the price range is broad. A $1,500 pool may not always be a bargain, nor may another of similar size costing $7,000 be unreasonably expensive. Only by looking into the relative merits of construction methods and materials, and then hiring a reputable contractor, can you be sure of getting your money's worth.

A second reason for taking a long look before buying has nothing to do with actual pool construction but rather with care and maintenance. Many families buy before discovering that while a pool is a pleasurable asset, it is also a liability. A safe, healthful pool requires regular attention throughout the season, and even though modern filtration and chemical treatment simplify maintenance problems, a new owner should be prepared to spend several hours a week keeping his pool in good order.

Where should you put your pool?

Once a family has decided to have a pool, several immediate decisions must be made: Where is the best location? How large should the pool be? What should its shape be? Years ago, when swimming pools were the exclusive property of the wealthy, they were usually installed in special settings some distance from the house. The whole concept of living has changed radically in recent years, and most homeowners now sensibly prefer to locate the pool near gardens, terraces, and the house itself, thus creating a single harmonious unit. Purely for safety, the pool should be in full view of the house. It should be placed to absorb as much sunlight as possible but should be sheltered from prevailing winds either by the house or by a wall or fence. Large trees growing too near a pool can be troublesome, both because their shade keeps the sun from warming the water and because falling leaves create an endless cleaning problem.

As a practical matter, the pool site should be easy to excavate. Costs may jump sharply if utility lines must be relocated, if water pipes and electrical lines must be run a great distance, or if hard rock makes excessive blasting necessary. On the other hand, many builders will reduce the pool's cost by as much as $400 if they can avoid hauling away the excavated earth by depositing it on some part of the property. *(Continued on the next page)*

FRED LYON

This should be permitted, of course, only if the additional earth can be graded to improve the site.

The proper site cannot be intelligently chosen without also considering the size and shape of the pool. Ordinarily, the size of a pool is determined simply by the amount of money a customer is willing to spend, but a 15′ by 30′ pool is considered by most builders to be the minimum practical size. A 20′ by 40′ pool is ideal for a family that takes its swimming seriously. More important than the surface dimensions of a pool is its depth, since skimpiness here may lead to tragic accidents. A family with athletic youngsters who love to dive needs plenty of deep water. If you are going to have a standard one-meter diving board, your pool at the deep end should be at least eight and a half feet deep for a distance of 10 feet. At a minimum the next 15 feet of pool should slope up gradually to the five-foot level. The remainder of the pool—the shallow-water area—may be as large or small as desired. But if the minimum requirements for safe diving are adhered to—a spread of 25 feet between the deep end and the five-foot level—the shallow-water area in a modest family pool inevitably must be small.

Shapes to suit your site

When pool dimensions are given as, say, 15′ by 30′ or 20′ by 40′, they of course describe the classic rectangular pool, but many of today's family pools are anything but rectangular. The fact that new materials and techniques enable contractors to build pools in every conceivable shape has had much to do with the sudden popularity of small pools. Many rectangular pools are still being built; they have great utility, are economical to build and, when placed on a level site with a low, angular contemporary house, are architecturally harmonious. But the limitless new shapes—oval, circular, kidney, free-form and specially designed patterns—have caught the public's fancy.

On some sites it is possible to devise a shape that follows an irregular contour of the land and achieves the appearance of a small natural lake. On others a free-form or kidney-shaped pool can be blended with an outdoor terrace to form a handsome, well integrated recreation and entertainment center. Unless your house and plot clearly suggest the proper pool shape, you should rely on the help of an architect. Some established pool builders retain specialists in pool design whose services are included in the construction cost of a pool.

As more companies enter the swimming pool field and competition for new customers grows keener, extravagant claims are made by some builders. Intensive research has produced some excellent new types of pools and has greatly improved older ones. Moreover, prices have been reduced somewhat by more efficient techniques. But family pools, like automobiles and television sets, generally are best judged by the amount of money they cost and by the guarantees builders are willing to make. The types of pools described herein vary widely in structural methods and cost, and may be bought in most sections of the U.S.:

Gunite

Developed many years ago, gunite pools have stood the tests of time and use. The gunite process involves the high-pressure spraying of concrete over a reinforcing meshwork of steel. Applied with pneumatic equipment, the concrete has a greater density—and thus a greater strength—than ordinary poured concrete. Because no forms are necessary, this method saves construction time and labor and also enables the builder to offer customers pools in every imaginable shape.

A unique construction detail of the gunite pool is the curved area that joins the floor and the walls as a continuous surface. Proponents say this method has certain advantages over the conventional pool whose sides and floor meet at nearly right angles. It eliminates "dead water," has no seam where leakage may occur, and it enables the pool to be (*Continued on page 153*)

A buffet party table setting with an international air

An indoor or outdoor buffet can be set up speedily and easily with low, lacquer tables. The tables are pushed together for serving, separated to provide individual dining space when everyone is ready to eat. (Lacquer furniture that is highly resistant to stains, spills or hard knocks is a good choice for informal entertaining.) Here the simple tables, backed by a matchless view of San Francisco Bay at dusk, suggested a setting based on equally simple, harmonious patterns from all over the world. The design on the china is an interpretation of carvings on an Indian peace pipe. The Siamese flatware is made of jeweler's bronze, a durable glittering alloy, with horn handles. The blue linen napkins were hand-woven in Sweden and the round pumpkin box was made by Burmese craftsmen on the banks of the Irawaddy. The lacquer stand, wine cups and hibachi (doubling as a wine cooler) are Japanese. A three-section antique Japanese picnic box holds the hot main dish, rice, and salad. *Photographed in apartment of Wakefield Baker Jr., San Francisco. "Peng" pattern flatware from Decorative Imports. Arzberg china in "Magic" design by Tom Two Arrows. Shopping data, p. 146*



MORLEY BAER



Changed beyond recognition by rebuilding and new site, this vacation house once was the condemned building at right.

A SURPRISING





New living room with glass wall was enlarged by removing two closets where metal fireplace stands.

Sun deck of stone and concrete has extended wall at far end. On hot days, canvas covers the trellis.

The holiday haven for year-round leisure

Less than thirty years ago, when most Americans worked 50 or more hours a week, the "long weekend" was not in the American vocabulary. Today, with the 37-hour week a commonplace and vacations growing longer, an abundance of leisure has become the striking evidence of a new way of living. Leisure has radically altered Americans' living pattern in two paradoxical ways: it not only allows families to spend more time together at home, but it also sets them in motion. To get the most out of their leisure, more and more families are building weekend houses, usually at the seashore or near lakes and mountains. Other homeowners are putting up a small house on their own grounds to use as a playhouse or guest house. In this portfolio are shown four weekend houses which, through good design and well chosen settings, are peaceful centers for escape.

NEW LIFE FOR A SURPLUS SHACK

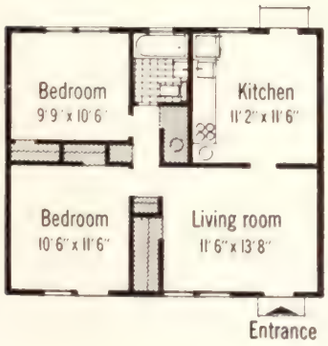
INSIGNIA OF BUILDING INDUSTRY CAMPAIGN TO IMPROVE AMERICA'S HOMES

OPERATION HOME IMPROVEMENT '56 the year to FIX

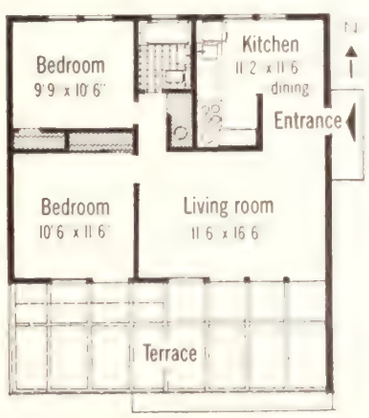
A San Francisco interior designer named Peter Rocchia learned some time ago that the government was selling old prefabricated buildings for $425 apiece. Eager to have a weekend place, he bought one and spent another $155 dismantling and moving it to a new site, where it was set on a ground level foundation. Then, doing most of his own work, Mr. Rocchia moved the front entrance to the side, replaced the old front walls with glass, extended an end wall to provide shelter and privacy for a new sun deck, and finally shingled the exterior walls with natural redwood shingles. Inside, he created a dining area in a little-used part of the kitchen. The living room itself was enlarged by eliminating two closets. Rubber tile floors were laid in the bath and kitchen, and Formica was used for kitchen counters and bathroom walls. Mr. Rocchia's total cost for his good-looking weekend house came to just $3,000.



Before

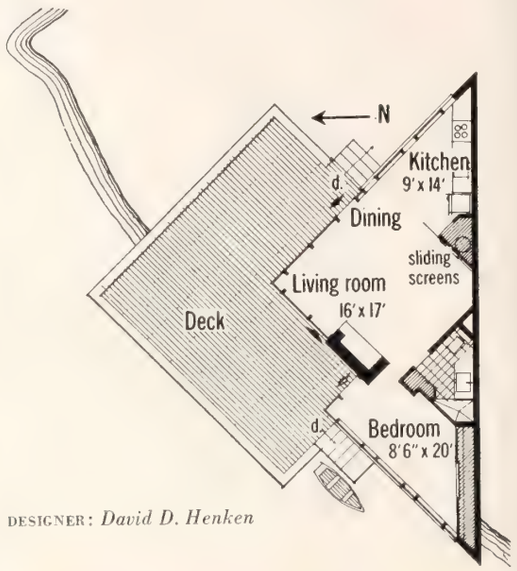


After



The major change [illegible] sun deck and glass wall [illegible] old closed-in box into open house with convenient outdoor living space.





DESIGNER: *David D. Henken*

Triangular plan allows two views of lake from living room. Rear wall is solid for privacy.

Cantilevered deck extending over water's edge has young trees growing through cut-out flooring.

AWAY FROM IT ALL 80 YARDS FROM HOME

A wooded background screens this lakeside weekend house in deceptive seclusion. Viewed from the lake, it appears to be miles from civilization, but it is scarcely 80 yards from the main house of its owners, Mr. and Mrs. George Mesberg, in New York's populous Westchester County. The Mesbergs built their main house and this guest house at the same time, and they like to think of them as an entity. But for several reasons they decided to make the guest quarters a separate unit, rather than a wing of the main house. Since the smaller house stands at the very edge of the lake, Mr. Mesberg can fish for bass from the terrace, and the family can swim off the boat dock. The lake view makes the house a pleasant place for entertaining, and adroit planning insures privacy for guests when they wish it. The unusual triangular shape has maximum exposure to the lake setting for each of the three rooms—kitchen, living room and bedroom—without squandering space. The long solid rear wall is economically used for kitchen work units, the bathroom and a large bedroom closet. With its cantilevered sun deck running along two sides of the living room and jutting out over the edge of the lake, the guest house brings the Mesberg family as close to nature as is architecturally possible.



Native stone fireplace breaks expanse of glass in living room. The beams are cypress and the flooring, vinyl cork tile.

The low silhouette of the Mesberg guest house conforms to the lakeshore site. Supported on concrete piles, the house stands well above ground level as a precaution against rising waters. Though nearby, the main house is screened by trees.

GUERRERO



Kitchen is a step-saving triangle with all equipment handily located along one wall. Wall cabinets have sliding plastic doors.



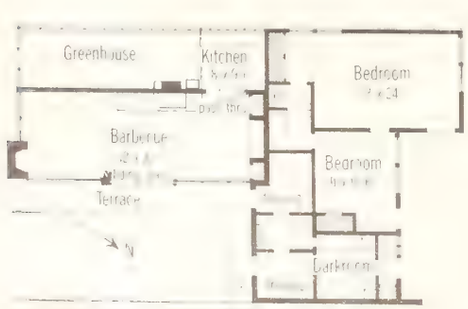
Living room can be separated from the kitchen with a screen which slides in two sections to close the opening at the left.



Poolside entrance of the weekend house is a large sliding door in an all-glass front wall. The two chimneys are for the barbecue and a fireplace.

A WEEKEND HOUSE THAT BEGAN AS A BATH HOUSE

Many families are discovering that there may be no better place for a weekend house than right on their own property, but the discovery is sometimes made in a gradual way. When, for instance, the Emil Rutz family built a swimming pool some years ago alongside their house in Hillsborough, California, they decided it would be practical to have a little dressing room on the terrace. Nearby, a simple outdoor barbecue pit was added. Finally, after passing through several stages, the dressing room and the barbecue area were fashioned into the pleasant weekend house shown here. It is so well equipped that when the main house was being remodeled, the family moved into the weekend house and lived comfortably for several months.



Three main areas: barbecue, bedrooms and dressing rooms are self-contained.

Actually, it is three houses under one roof: a playhouse for informal dining and entertaining, a guest house of two bedrooms and baths, and a poolhouse where swimmers may shower and change. For Mrs. Rutz there is a greenhouse along the rear wall and Mr. Rutz has a darkroom. In a beautifully landscaped setting the weekend house enables the Rutz family to enjoy their leisure fully without ever leaving their home.



ARCHITECTS: *Wurster, Bernardi & Emmons*
LANDSCAPE ARCHITECT: *Thomas D. Church*

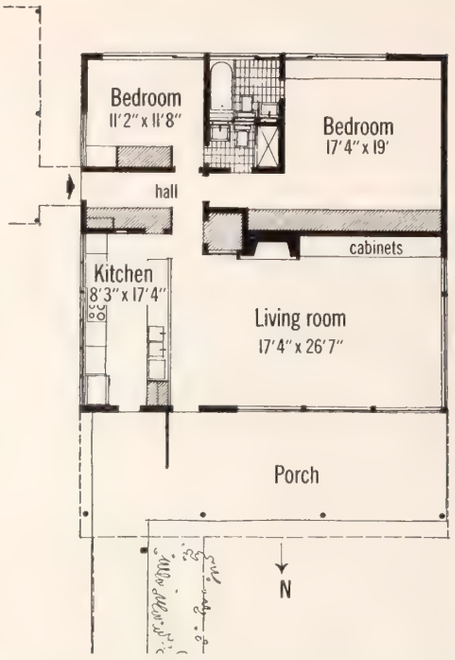
STURTEVANT



Entertainment-dining area centers on the barbecue at the right. The tile floor, which contains a radiant heating system, extends beyond the glass wall, becoming an outdoor terrace above pool. A complete kitchen is at right of the barbecue.



Long, unbroken roofline extends to the outer edge of the porch, which increases the living area by almost one-third. The exterior walls are of vertical redwood siding.



Square shape of house, with large porch across front, gives owner maximum space for his money.

A SHORE HOUSE IN A SYLVAN SETTING



The arbor covers walk which is bordered at left by a fence of woven wood. It screens terrace, lawn.

Simple but pleasing design is only part of the attraction of the weekend house shown here. The site, on a wooded point of land almost surrounded by water near East Hampton, Long Island, N. Y., and the painstakingly landscaped grounds are what make it a place of exceptional beauty. The house, a smaller guest cottage at the end of an arbor, and the landscaping all were planned by the owner, Edward J. Mathews, an architect by profession and an avid gardener in his spare time. Heated for year-round use, the house is a perfect base of operations for the fishing, swimming and hunting seasons. Mr. and Mrs. Mathews use the large porch for dining and entertaining in warm weather and, during winter, the living room. From both porch and living room the view of the water is fine.



Pass-through from kitchen opens to living room. Plants line top of partial wall.



Storage-music wall contains writing desk which pulls out. Floor is of cork tile.

Framed by trees the house is placed on its site so that the Mathews can have a view of salt water through a pleasing foreground of trees and planting. Second view from living room and porch is of long arbor at left which leads to a small guest cottage.

Walled with glass on two sides, the living room conforms as nearly as is practicable to Mr. Mathews' belief that "the ideal house would be an invisible one." The entire house is heated by electrical radiant panels of conductive rubber installed in ceiling.

(*More photos on page 148*)



TOM LEONARD



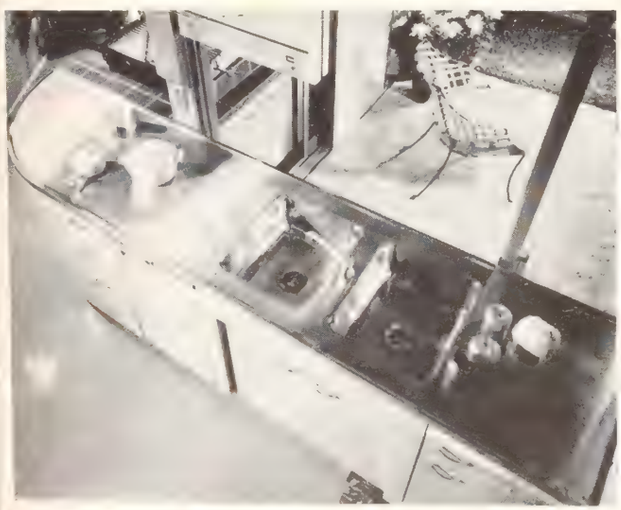
TWO KITCHENS IN THE SPACE OF ONE

The newest idea in convenient living is kitchen equipment that can be used in two places at once. Taking the open-plan philosophy a step further, it provides in one efficient center cooking, cleaning and storage facilities for both the kitchen and an adjoining patio or family room. In the experimental, all-gas kitchen shown here, designed primarily for West Coast living, indoor and outdoor areas share a stainless steel sink-and-work counter and a barbecue center with two-way storage drawers underneath. (A cooking top, wall oven and broiler-rotisserie are in the kitchen proper.) The wall refrigerator has one freezer unit and two refrigerator units, one of which is accessible from the patio. Other features, some experimental and some on the market, include an electronic thermostat for the heating system, a TV set with screens on two sides, a hands-free telephone and a sink with pedal controls (a simple idea used commercially and now introduced to the kitchen). The lighting system, a development of the popular luminous ceiling, has a color-correcting reflector that contains all colors of the spectrum and can give all work areas illumination similar to noon sunshine.

Kitchen designed by Ralph and Jane Bonnell. *Further details on page 145.*



Barbecue has controls in both the kitchen and patio. Burners fold back and free the tile counter for tools.



Sink center divides and serves two areas. Pedals on each side operate swivel faucet.



Refrigerator unit is easily reached from both the kitchen and the patio.



Free-form planning desk doubles for meals. There is an outlet strip for appliances below the counter.



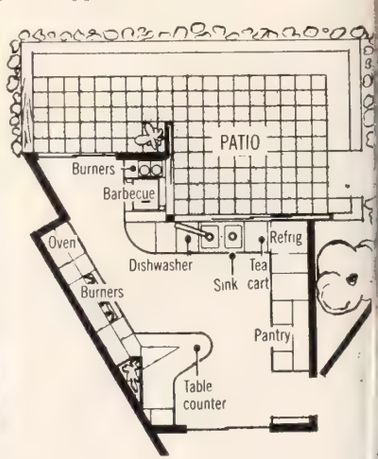
Two-way dishwasher can be loaded from both indoor or outdoor areas.



Mobile cart which pulls out from under counter has chopping top, infra-red warmer.



Infra-red broiler has adjustable side grids and automatic skewers for rotisserie cooking.





The kitchen has a height-raised oven, [illegible] wall that carries the eye to the patio. Wood-grain vinyl [illegible] tion: sliding glass doors behind sink close off the kitchen at night. A luminous ceiling extends in a 24″ panel over the patio to provide light for cooking and dining. The double TV screen shows picture on two sides simultaneously; speakers are between screens.



Good Friday at San Fratello

On Good Friday, which most of Italy observes with solemnity, the little town of San Fratello in Sicily presents an incongruous spectacle to the visitor. Bands of masked hoodlums interrupt the devotions of the populace. They bawl raucous songs, rattle the air with horn blasts and rush the giggling girls about. Buffoonery appears to be the order of the day, and the japeries evoke no protest even when they make worshippers laugh during the solemn moments of the adoration of the Cross.

This strange behavior has deep roots. In the Middle Ages, the Good Friday pageant included a scene of flagellation. A penitent representing Christ marched in a procession surrounded by a group of masked "flagellantes," who prodded him with sharp metal instruments. Eventually the Church banned flagellation, but a clownish group of "flagellantes" remains in the Good Friday procession of San Fratello, and represents traditionally the joy of infidels celebrating the death of Christ. It is a sign of religious piety to be included in the group, and young men of the village compete for the honor of being a churlish "infidel" on Good Friday.



Opposite: "Flagellantes" clowning on the wall watch the Good Friday procession of women in black enter church. **On the right: Costumes** of the "infidels" show the results of fierce competition to create fantastic effects.

Continued

PHOTOS BY DAVID SEYMOUR-MAGNUM

Ancient festival survives all efforts to abolish it



Bread, baked specially for the procession, is touched to the statue and thrown to the crowd.



Masked man has freedom of the village. In Mussolini's regime police tried to stop festival.





Young admirer awaits the day when he can dress up and join the pious buffoons.

Pinup girls are among the decorations on the grotesque helmets of "fidelel".

How to put the weather

New improvements in air conditioning offer more comfort, more choice of equipment, lower operating costs.

Nearly everything that can be said about home air conditioning turns out to be only half true. Many persons say it is too expensive. But if the whole job is planned properly, the cost can be trimmed as much as 50 per cent. Others maintain that although air conditioning may be easy to put in a new house, it is wholly impractical for an existing structure. But revolutionary new cooling systems designed especially for old houses are now available. There are also critics who say that air conditioning is a necessity in the South but a luxury in the North. Anyone who sweltered through the furnace-like heat in recent summers in the North will disagree. It is a fact that the summer sun pours down as much heat per square foot on a house in Maine as in Miami, even more in Chicago than in Houston.

Some people have the delusion that air conditioning is unhealthful. Physicians have overwhelming evidence that living in a mechanically cooled home in summer is excellent medicine for the general health of almost everyone. Fear of colds makes some families decide against mechanical cooling, but medical authorities generally agree that proper air conditioning will not cause colds. The number of air-conditioned families who report being free from colds for the first time in their lives is amazing. People in a house with controlled climate perspire much less, they sleep restfully through steaming summer nights, and build up body resistance to stray viruses. Some people, however, are "cold sensitive," says Dr. Walter C. Alvarez, Mayo Clinic consultant in Medicine and syndicated medical columnist. He says, "A cold-sensitive person will react violently not only to the slightest draft but to all sorts of stimuli such as loud noises or strong smells." Don't blame it all on air conditioning.

The fact is that a sudden switch from the hot outdoors to air-conditioned buildings and back again is not harmful to normally healthy people, according to long research at the University of Illinois Medical School. Mothers need not worry about children's running in and out of air-conditioned homes. Some people may feel momentary dizziness, but the Illinois doctors emphatically report, "An abrupt change from hot to comfortable temperatures (or back again) causes no shock detrimental to health. . . ."

Constant exposure to the extremes of summer heat and wringing humidity inflicts punishment on the human body. Your heart beats faster, blood pressure rises and the whole body works overtime. Merely moving around in 95° weather taxes the heart as much as heavy manual labor in cool weather. The death rate in the United States is always highest on the hottest days. In New York City, for instance, heat waves in recent years have caused jumps in the death rate up to 77 per cent above normal, according to the New York Health Department. Most casualties occur among the very old, the very young and the chronically ill, followed by people in the 45 to 65 age bracket.

What air-conditioning does

What can you expect from air conditioning? Some good answers come from families living in the experimental Air-Conditioned Village, a group of 22 ranch-type homes on a flat, treeless tract about five miles northwest of Austin, Texas. Built as a field laboratory, the houses were sold for around $15,000 each. A team of doctors and psychologists observed the effects of air conditioning on the occupants, and compared the findings with conditions of nearby families in similar houses without air conditioning.

Here is what was learned: The 22 families ate better, slept better and entertained more. In their cool kitchens the Village women baked more and served more hot food in summer, averaged 40 per cent more calories per meal than their uncooled neighbors. No noticeable weight increase resulted; the researchers believe the air-conditioned families engaged in more summer activities. Adults in the air-conditioned home

in its place

By J. M. ORR

averaged 8.1 hours of sleep a night, against 6.9 for neighbors who tossed and turned in hot beds. The children in the temperature-controlled homes averaged 9.5 hours and unfailingly awoke "fully rested." Their friends without cooling averaged only 8 hours of sleep, much of it fitful; only four out of ten slept restfully. The small children in the Village napped an average of 1½ hours a day, triple the average for their counterparts in uncooled houses.

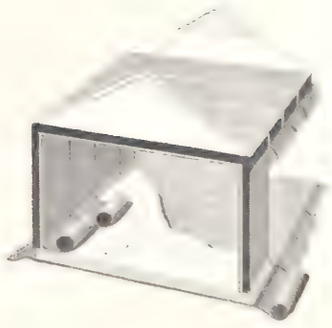
The chores of cleaning, dusting and laundering are greatly reduced in air-conditioned homes. The Air-Conditioned Village women worked 50 per cent as long on such tasks. With new-found leisure they more than doubled the time spent on "home hobbies." Two out of three joined social club activities for the first time in summer. (They met, of course, in the comfort of one or another's cooled-off living room.)

Here are some random quotes: "We saved enough on medicine to pay for cooling since our children were never sick. They used to be plagued by viruses." . . . "Our refrigerator runs more efficiently and there's less defrosting." . . . "Quiet is one of the biggest advantages. With windows closed we're no longer bothered by outside noises like the milk man." . . . Several women said: "Our winter heating bills are practically nothing compared with our old house because these houses were so well insulated for air conditioning." (It was later found that 22 houses had winter fuel bills 35 per cent lower than for similar houses of conventional construction.)

Cooling efficiency

While physicians and psychologists observed living habits, engineers charted equipment performances and costs. Though all houses were of similar size (around 1,250 square feet of living area), they were of different design and cooled by 22 kinds of central air-conditioning units operating in the 100 plus heat of a torrid Texas (*Continued on page 150*)

A check list to help you get the most from air conditioning for the least cost.



Is the house vapor-sealed?
Vapor barriers (metal foil or a membrane covering) line walls and ceiling to hinder outside humidity from entering house. Membrane laid on earth, before slab is poured, keeps out the ground moisture.



Is insulation complete?
Walls and roof absorb sun heat and radiate it into house. Roof is worst offender and attic floor needs 6" insulation. Walls need insulating batts 4" thick. Ventilate the attic to disperse hot air.



Are windows, doors, roofs and walls shaded from the sun?
Sun on south, east and west side windows adds a heavy load to cooling system. Roof overhangs, vine covered trellis, awning will shield them from sun overhead. Fences, shutters, screens and hedge protect them from low, late sun. Trees shade whole house; light paint deflects sun heat.



Is the unit sound proofed?
Air-conditioning equipment in the center of the house may be noisy. The unit and the walls around it should be insulated. A baffle between the unit and the return air grille will muffle blower fan noise.



Are heat, humidity vented?
All laundry driers should be vented directly outdoors so they won't add heat and moisture indoors. Heat from cooking should be removed by high-speed fans and so should bathroom steam and moisture.

A scintillating theme, the sunburst, is a new spring tonic for a tired room scheme.

It promises that this will be

A Year for Glitter



HEILEMANN

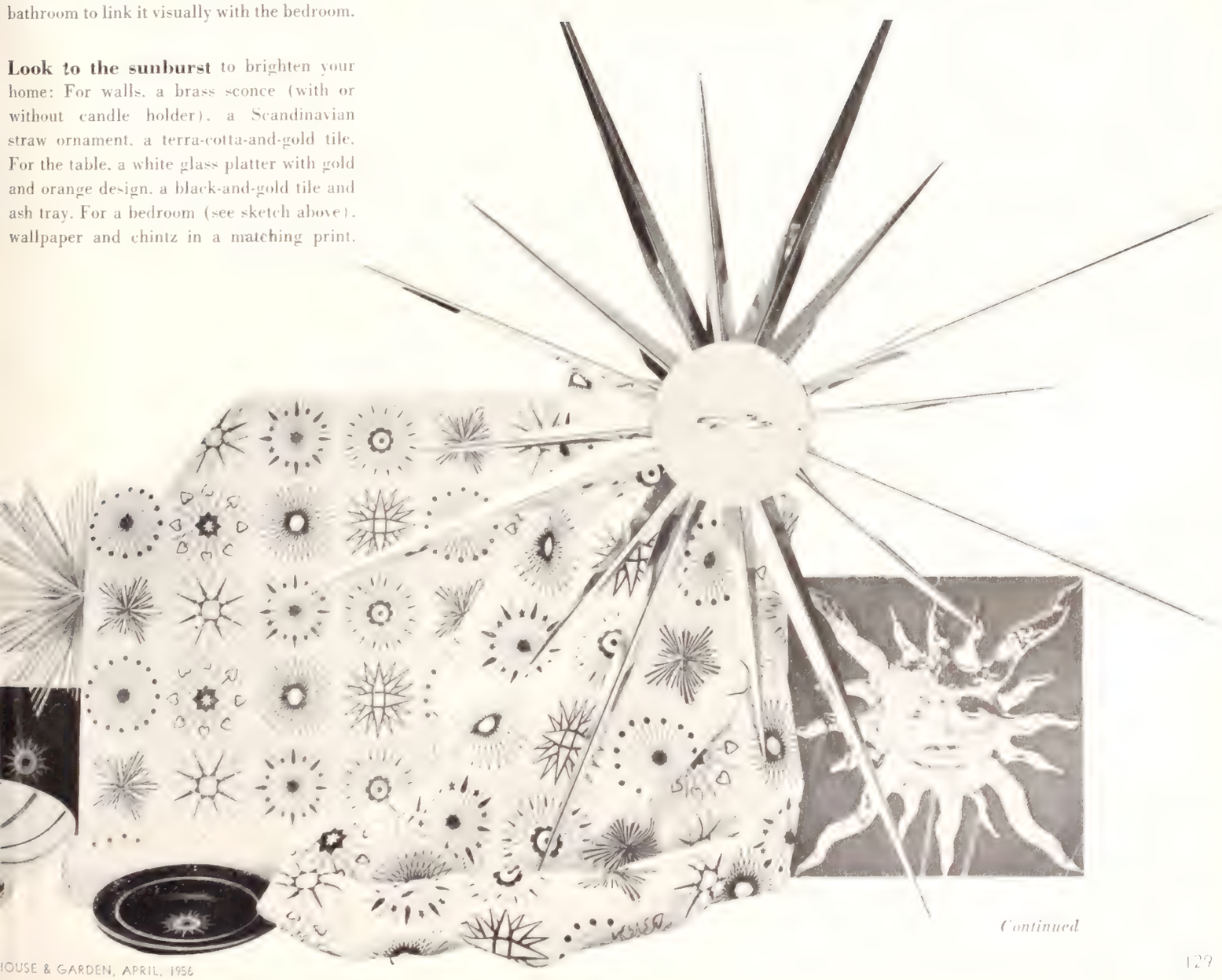
A contemporary living room acquires individuality from the brilliant baroque gilt sunburst on the fireplace wall. The radiating design, continued in the harmonizing pattern of the sculptured white-and-gold rug, offsets the more severe lines of the modern furniture. A large-scale sunburst can be used to advantage in a large room that lacks a strong decorative element. Here the sunburst, focal point of the room, helps to ally the modern and period furniture. Because of its decorative dominance the sunburst look should be used simply and sparingly. *Antique sunburst, Roslyn Rosier-Antiques-Interiors.*



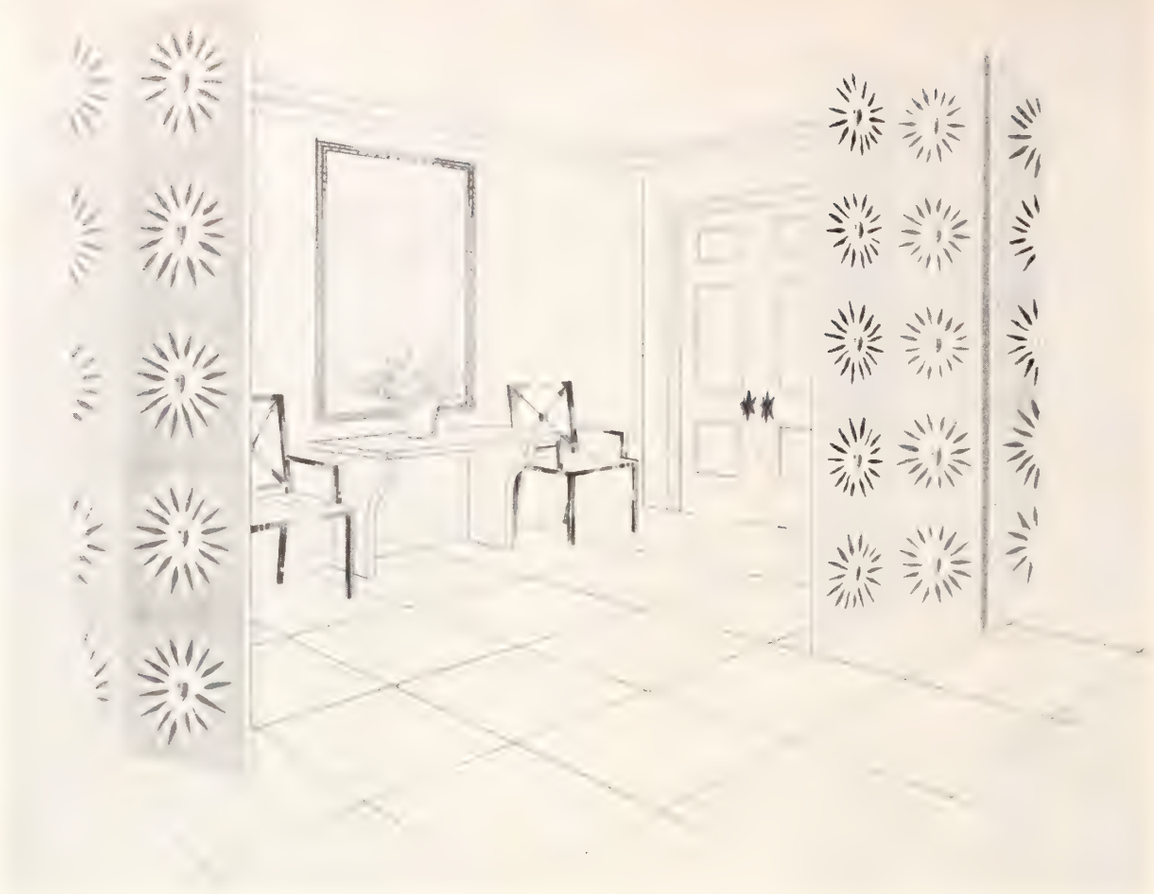


Traditional bedroom has a wallpapered ceiling and café curtains in a small-scale sunburst print. The all-over sunburst design is in keeping with the Italian Provincial furniture. Wallpaper is used on the ceiling to make it seem lower and in the adjoining bathroom to link it visually with the bedroom.

Look to the sunburst to brighten your home: For walls, a brass sconce (with or without candle holder), a Scandinavian straw ornament, a terra-cotta-and-gold tile. For the table, a white glass platter with gold and orange design, a black-and-gold tile and ash tray. For a bedroom (see sketch above), wallpaper and chintz in a matching print.



Continued



Small foyer off a living room is brightened by gay sunburst wallpaper on a screen room-divider. (The large-scale design is best suited to a screen; on a wall it might be overpowering.) Brass sunburst doorknobs and chairs with brass frames sustain the glittering theme.

Sunburst motifs to make a room sparkle

Sunburst paper can be a decoration in itself (see sketch above). A smaller pattern with a tile effect would suit a bathroom. Heavy linen embroidered with small sunbursts is good for upholstery. Golden wall ornament, brass knob, straw ornament, crystal centerpiece and paperweight are varying interpretations of the sun.



GRIGSBY

Shopping information, page 146



M LEONARD

The glow of sunlight can be captured [illegible] colors and motifs. In this leisure-hours room, sunburst-printed translucent draperies filter and mellow the light, even on gray days. Sunrise orange and yellow tints of the hand-woven Haitian cotton rug, sofa and floor cushions give the room a warm, living quality. Brass, a sun-struck metal, is used to trim the doors of the music-wall cabinets and as an accent on the rattan furniture. *Furniture by Dunbar and the McGuire Company. Gold-on-white Egyptian cotton sheer by Arthur H. Lee.*



The Primrose Plan

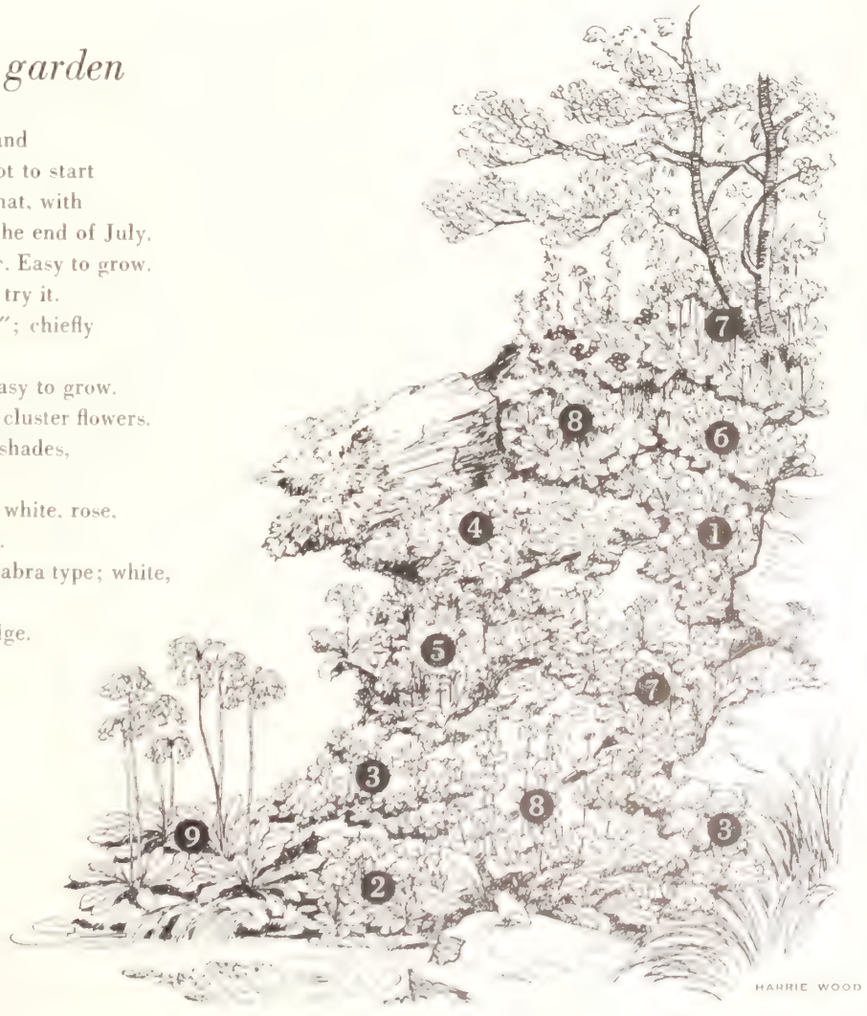
By ALIDA LIVINGSTON and FORREST KENDALL

Primroses are not always shy retiring flowers nestling "by a river's brim" or hiding in shady woods in early spring. Nor is their color limited to the soft yellow of the poets' palettes. The primrose has a greater variety of color than any other garden flower. From reds so dark as to be almost black to blues as pale as a springtime sky, they range through all intermediate colors. There are grays, browns, even greens, to be found among them. Some primrose varieties may be used to produce drifts and masses of brilliant color in open gardens. Well chosen species furnish continuous bloom from early March until late July. Although some of the garden primroses grow only an inch or two high, forming mats of bloom, other species reach a height of 3 or 4 ft. Many primroses are easy to grow; some need a good deal of coddling. If you can grow good pansies, you should be able to grow good primroses. While primroses differ widely in flowers, in their habits (*Continued on page 186*)

Nine primroses for a beginner's garden

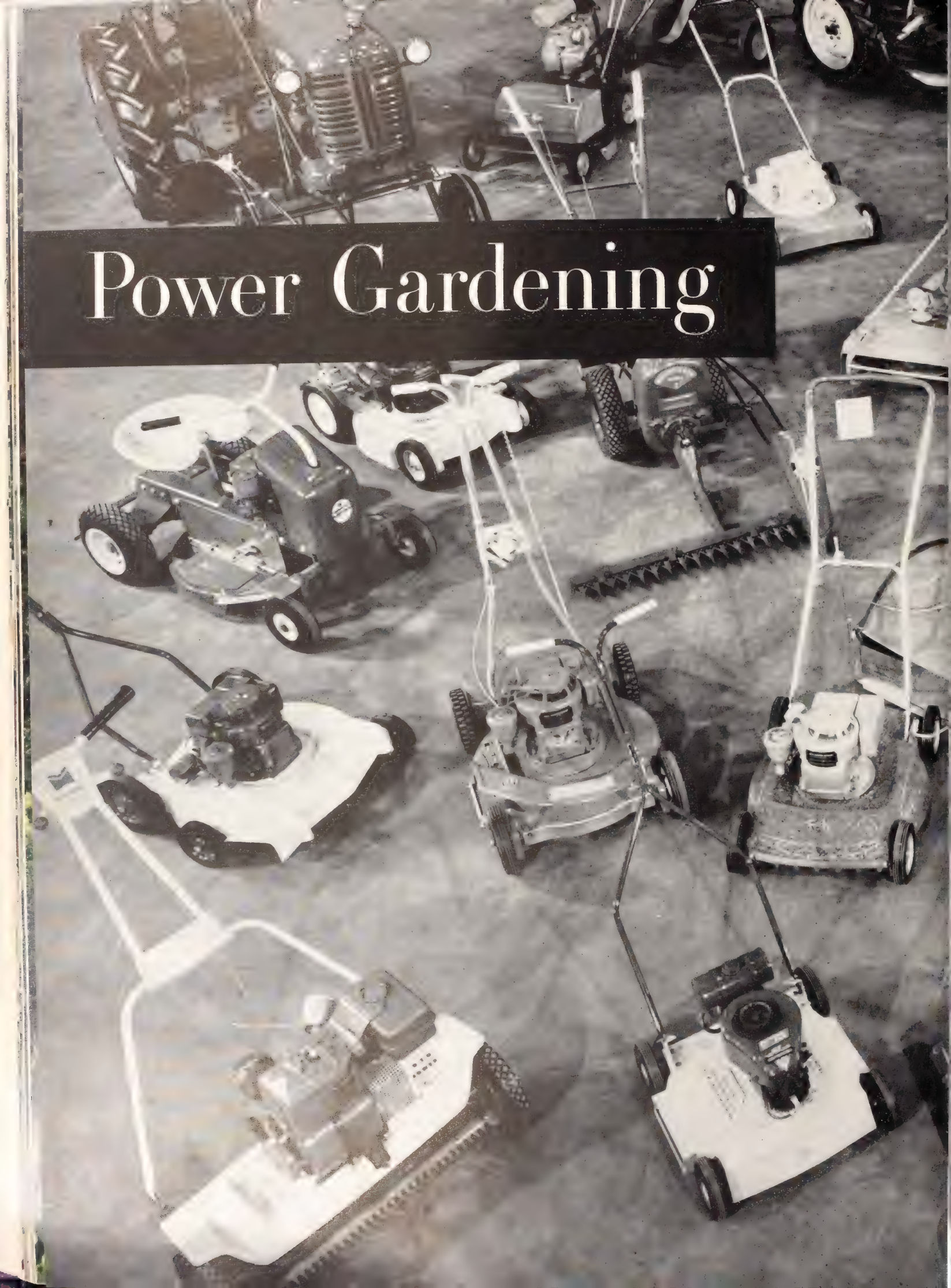
A gentle slope with overhanging shade in summer and a fresh water bog or pool at its foot makes an ideal spot to start your primrose garden. Here are nine primula species that, with their hybrids, give a sequence of color from March to the end of July.

1. *P. denticulata,* March and April; 8″-12″; white, lilac. Easy to grow.
2. *P. rosea,* March; to 12″; carmine pink. Difficult, but try it.
3. *P. juliae,* March 15 through April; Sept.-Dec.; 2″-4″; chiefly purple, also white, pink, yellow; many fine hybrids.
4. *P. acaulis,* April 10 to June 1; 6″-10″; all shades. Easy to grow.
5. *P. polyanthus,* April 10 to June 1; to 12″; all shades, cluster flowers.
6. *P. auricula* hybrids, May 1 to June 1; 4″-8″; pastel shades, bright combinations, browns and grays.
7. *P. sieboldi,* May 15 to June 10; 8″-12″; airy leaves; white, rose, purple flower clusters. In sun it needs a summer mulch.
8. *P. japonica,* June to July 15; 18″; best known candelabra type; white, red, pink; prefers boggy conditions or summer shade.
9. *P. florindae,* July; to 48″; yellow; best at water's edge.

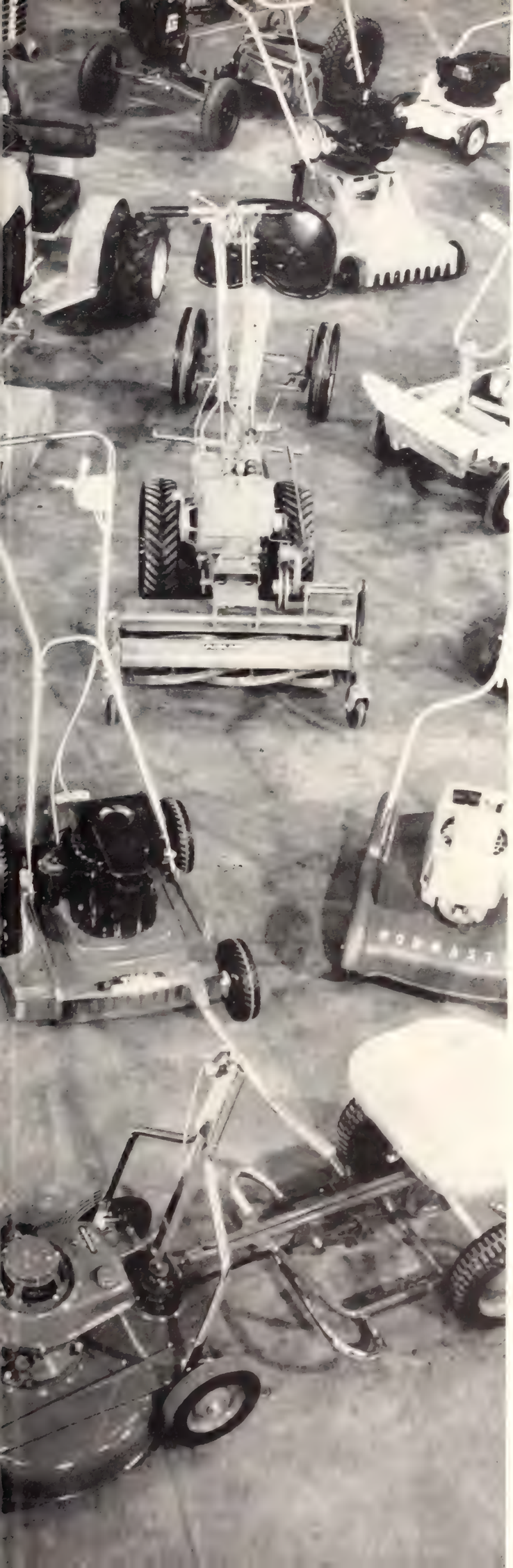


HARRIE WOOD

The color of garden primroses shines from drifts on a sandy slope edging pine woods. High shade gives protection in summer and a light cover of fallen pine needles serves as a beneficent year-round mulch. In the background of this Pine Lake, New Jersey garden of Mr. and Mrs. John Knippenberg, Jr. grow native columbine and phlox.



Power Gardening



Led by 10,000,000 mowers machine tools are taking over the garden

Two and a half million power mowers worth a quarter of a billion dollars were sold in the United States last year. The figures are impressive, but they only suggest the real size of the potential market. Pride in their lawns is as notable a characteristic of the millions of new homeowners in the United States as it has been of the loving tenders of old established gardens. Grass keeps growing and man has to mow it. To a power-minded people, the desirability of substituting gasoline or electric power for muscle power is obvious, and the conversion is under way. According to industry estimates, which take into account replacement of obsolete machines, 1956 may see a total of 11,500,000 power mowers chugging across the American greensward.

There are now 15 times as many power mowers as there were 10 years ago. Except for a few unreconstructed rebels who will always think it is fun to push a heavy lawn mower under the summer sun, another decade should find none but weekend drivers abroad on the nations' grass. The chief impetus undoubtedly is the development of the light, maneuverable, inexpensive rotary, a type virtually unknown until after World War II. Cutting is accomplished by a propeller-like blade that is whirled horizontally at very high speed by either an electric motor or, more commonly, a lightweight gasoline engine. The familiar spiral reel mower is still with us, powered with better engines than ever before. But the machine that has followed the building boom into the suburbs and lifted the weekend curse from the shoulders of the proprietors of small lawns is the rotary. Self powered, for slopes, or rolled happily by its operator on baby carriage wheels, it whacks off the toughest grass and weeds and chops up the pieces *(Continued on next page)*

PHOTOGRAPH BY DAVIS AT MIDWEST GARDEN SUPPLY TRADE SHOW



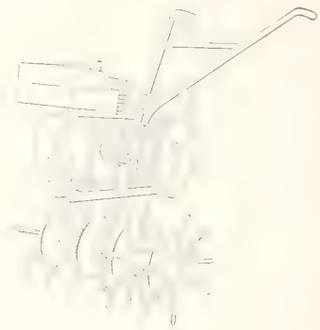
Bulldozer blade on small tractor does light grading, plows winter snow.



Chain saw works in any position, speeds the care of wooded properties.



Power sprayer is boon to all rose specialists and growers of fruit trees.



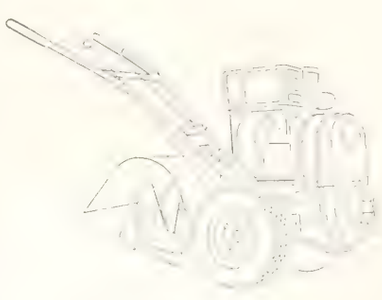
Wheelless tiller works slowly but turns soil without grinding too fine.



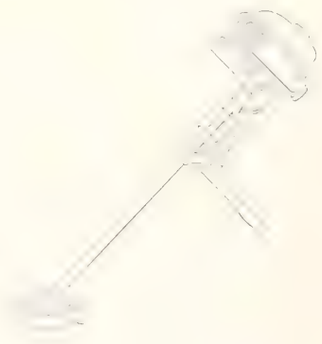
Water pump is operated by its own gas engine, above, or electric motor.



Heavy plow, other field tools may be attached under 4-wheel tractor.



Rotary tiller is unsurpassed for lawn and basic seedbed preparation.



Shoulder tool weighs 30 lbs. and powers 12″ saw, other attachments.

Power in small packages will till your soil, lighten every garden labor

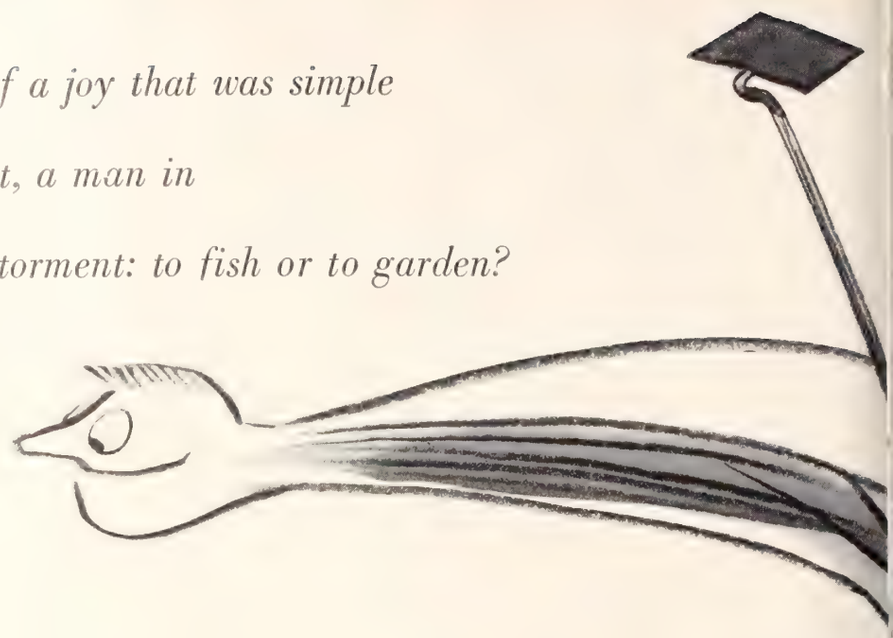
in a flurry of green fluff, and spreads them as a mulch on the new mown turf. Although it may not do quite as neat a job as the reel-type machine it cuts close to trees, walls and curbs. Its use unquestionably results in better lawns across the countryside and happier people to enjoy them. For those who are getting their first taste of home living, the new power mowers free more time for other household jobs, other forms of recreation and pleasure. For the dedicated gardener, they are part of the whole shift to power that means more time for the finer points of gardening. Whatever its size and cutting type, whether you walk behind it, ride behind it, sit on it, or pull it with a tractor depends largely on the size of your lawn and your purse. In these days when hired labor is so hard to obtain and so highly paid, and time is increasingly precious, power pays its way.

Power does not stop with mowing the lawn. It also trims the hedge, plows the vegetable patch, cultivates the rose bed and flower border, operates the spray tank, pumps water for the garden hose, saws wood for the family hearth, and generates electricity to keep the freezer freezing and the lights burning when line current fails. There are electric and gasoline cultivators that are almost as easily held as a hoe. For tiresome repetitive jobs they will work with far greater speed and with almost no effort on the part of the operator. With other attachments, the same power units may cut, mow, trim, saw, (*Continued on page 194*)



Power to dig with is what the gardener seeks once he has let power mow his lawn. The unit shown in action, opposite, is a tiller that is attached at the end of a motorized shaft carried by a shoulder sling. It digs or cultivates wherever the operator aims it. Interchangeable attachments fell trees, saw wood, cut brush and weeds, trim and edge the lawn.

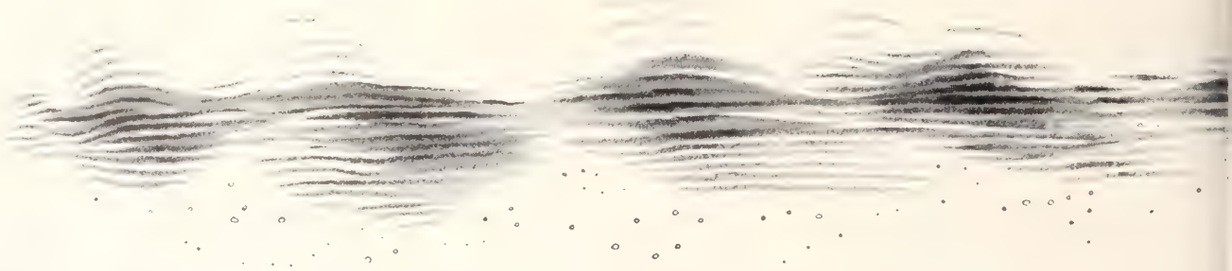
With a wistful remembrance of a joy that was simple and a personality that was unsplit, a man in conflict considers the classic torment: to fish or to garden?



The vernal dilemma...

By ED ZERN

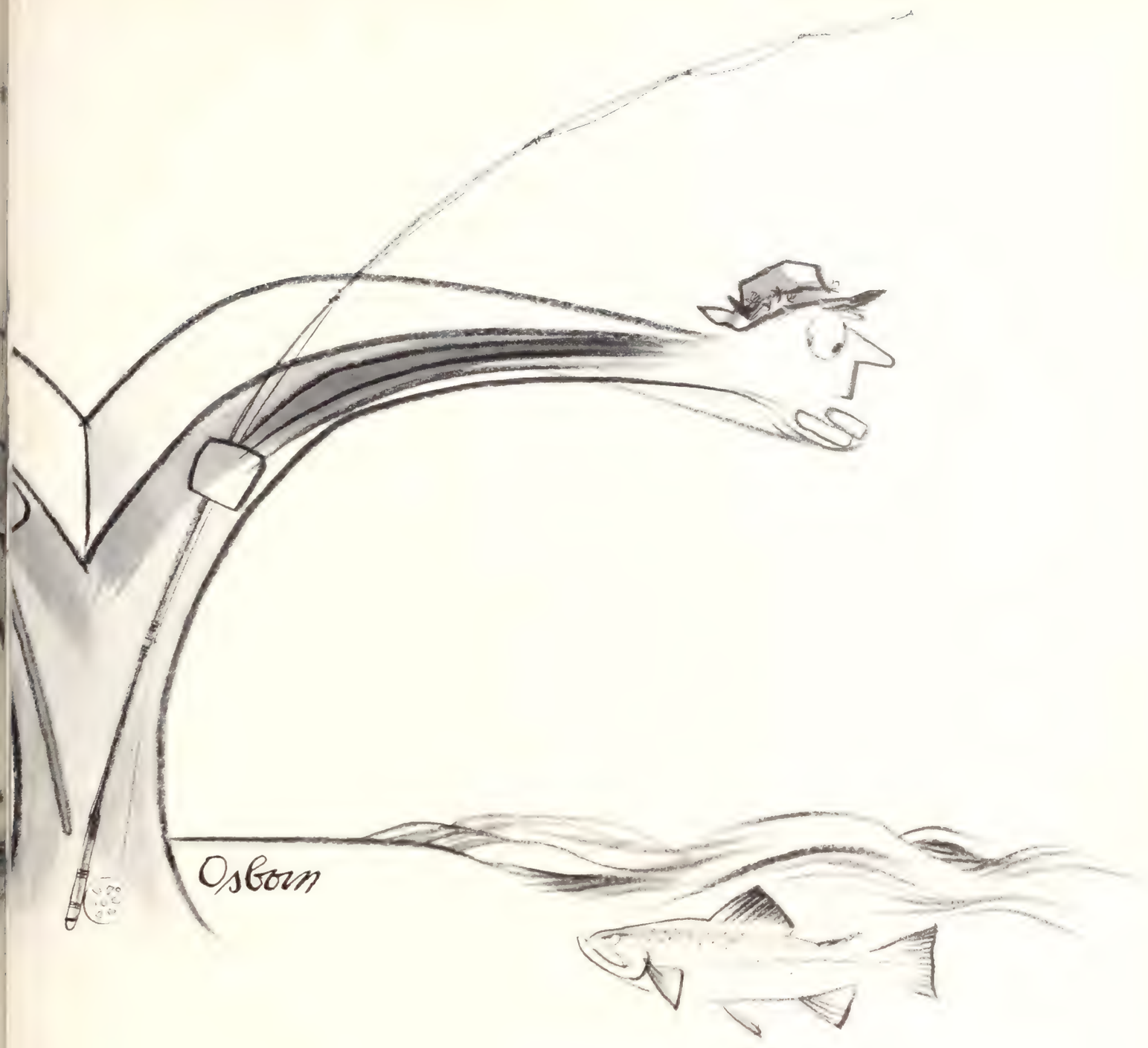




"April is the cruellest month," complained the poet, "breeding lilacs out of the dead land . . . stirring dull roots with spring rain." If he had been angler as well as Anglican, he might have broadened the accusation to include the breeding of Quill Gordons out of the Beaverkill. April is also the month when the first early mayflies (of which the Quill Gordon is most important to trout fishermen) appear on the trout streams of eastern North America, tempting the trout to the surface. It is the month when the trout man feels his own dull roots stirring.

There was a longish period in my life when April meant *only* trout fishing . . . and ah, what an idyllic, uncomplicated period it was! No decisions to make, no inner conflict to resolve, no schizophrenic rending of the psyche. I was a trout fisherman. All through February and March I fretted and fidgeted, sweating out the treacly weeks until Opening Day. In my free time during those pre-season days I tied flies and varnished rods and patched waders, pausing only occasionally to upbraid my wife when she rescued the hat I'd been swiping feathers from, or to lambaste the baby when it spilled the rod-varnish, or to fire the day-worker when the vacuum-cleaner sucked half-a-dozen freshly-tied dry flies off my desk.

When the great day came I was off, to the Brodheads or the Beaverkill or the Loyalsock or the Esopus, and until the season closed I had no problem about my weekends. I fished. Sometimes my wife came with me, to fish or more often to poke about among the mountain greenery looking for trillium or trailing arbutus or triantha or dog-toothed violet or bellwort, but her heart wasn't in it. Even a two-pound trout bored her to distraction. She had a thumb as green as a shamrock; sitting beside a mountain stream stiff with speckled trout she would wonder aloud how the delphiniums were doing, and whether the unstaked lupins had blown over, and if the new President Hoover would turn out to be black-spot resistant, until I wondered how anyone could be concerned with daphne or candytuft or gaillardia or columbine when there



were trout to be caught, no more than a rod's length away, and whether perhaps she had not mislaid some of her marbles.

It was fortunate that we shared other enthusiasms—for Haydn, and Piatagorsky, and Ben Shahn, and Muggsy Spanier, and the children—or our *rapport* might never have survived the green drake hatch, that annual orgy when the largest and juiciest of all our eastern mayflies emerges from its larval, underwater stage to become a gossamer-winged hors d'oeuvre for trout, when even the wiliest old leviathan of a brown trout throws caution to the currents and comes out from under his boulder to stuff his belly with *Ephemerella guttulata*, and when a certain number of fishing widows decide they have had it, and head for Reno.

I remember my neighbor Charley, with whom I fished frequently and whose wife was also a gardener, and the shock of horror and revulsion that overwhelmed me one Friday evening when I found that Charley had reneged on our weekend fishing trip to help his wife make the rock garden she'd been wanting all the dozen years they'd been married. We remained on speaking terms despite this, and even made a few subsequent trips to the Ausable together. But when I wrote a book called *To Hell With Fishing*, with illustrations by H. T. Webster, and we dedicated it to about 40 fishermen of our acquaintance, Charley asked me why I hadn't included him among the dedicatees. I said gently but firmly, "Charley, when I write a book about gardening, you'll be in it." He will be, too.

Then a few years ago we moved into a sprawling house in the suburbs; I thought we had picked it because there were enough rooms for me to have one for a study and another just for fishing tackle and gear. It wasn't until after the papers were signed that I noticed the house had nearly an acre of land around it, including a more-or-less formal rose garden with a hundred and sixty hybrid teas, a vegetable garden, a strawberry patch, a raspberry patch, a rhubarb patch, an asparagus bed, *(Continued on page 156)*

Gardener's Month

The April sun brings the first long spring days that not only set the garden growing but do so much to make the gardener hope he has not lost his touch after all.

First weekend



NORTH AND EAST: This is the month of months for planting new rose bushes, and the earlier the better, provided the ground is not actually frozen or too soggy to dig. Vital growth buds are best protected with an 8″ mound of soil drawn around stems after planting. Avoid the mistake of drastic pruning at planting time... Rake, fertilize, re-seed your grass, but refrain from rolling it. Patience is the great leveler of frost-heaved lumps; a roller simply pushes the lumps underground, squeezes out needed air... Visit a really fine garden and choose one of the spring bulbs you like best to order and plant in your own garden next fall... MID-SOUTH: Give the lawn its first mowing even though there seems little to mow. Set the mower to cut at least 2″ high and keep it that way till June... SOUTH AND SOUTHWEST: All vegetables should be in the ground. Where cold nights still threaten, protect melons with paper Hotkaps... All dividing and transplanting of perennials should be finished as soon as possible after flowering... NORTHWEST: Roses along the warm coastal strip may get the first pruning now. Forego the temptation to prune severely; the plants will be better for losing only ungainly growth. Plenty of top means plenty of roots—means plenty of flowers.

Second weekend



NORTHEAST: Plant peas and more peas: first plantings in Massachusetts, second plantings in southern New England, last crop from New Jersey south except where summers come late and cool. In heavy ground just barely cover the seed in trenches 2″ deep; fill in as seedlings grow... NORTH CENTRAL: Plant rhubarb in big compost-rich holes. Six roots, of either Chipman or Macdonald varieties, will start you off... Good rule: avoid working ground that is too wet to crumble after being squeezed in your hand... MID-SOUTH: When setting transplants in the open, either vegetables or flowers, give them a stirrup cup of liquid fertilizer to speed them on their way. Follow manufacturer's directions for the brand you buy. This feeding is by no means a substitute for water... SOUTHERN CALIFORNIA: Get all seeds sown, all plants in place before the weather dries up for good... BAY AREA: Plant tuber-rooted begonias and calladiums. Among the former, include a few of the basket type to hang from a tree limb. Among calladiums, let *C. candidum* predominate; just white and green, no hot red; wonderfully cool on a summer afternoon... Back in the hills: plant a Clarke hybrid lilac for fragrance in springs to come.

Third weekend



NORTHEAST: With the roses set and the early vegetables sprouting in either the cold frame or open ground, there is time to plant a few ornamental shrubs where they will do the most good: perhaps Stephenandra, with arching branches and graceful foliage, at the turn of a shady path; *Daphne gengkwa* (always dug with a root-ball of earth) for lilac blue May flowers in a sunny spotlight... DEEP SOUTH: One of the most dependable of all perennials is the day-lily, which is almost invariably allowed to grow too large, with too little care, and in a mediocre choice of varieties. After flowering, dig and divide the best of those having 20 or more flower stalks by prying clumps apart with two spading forks back to back. Then replace the worst with a few new varieties... Bermuda grass needs fertilizing 6 times a season with a standard application of high nitrogen (6 to 8%) turf food. St. Augustine needs 4 feedings... WEST COAST: Peonies respond well to liquid fertilizer when new growth starts. Use a captan spray for peony botrytis... NORTHWEST: There are still few better flowers for summer gardens than marigolds. Sow seeds outdoors now. Good one for borders or bedding: lovely pompon Limelight.

Fourth weekend



NORTH AND EAST: The gap between climate zones is closing; delphiniums in Maine and Minnesota, Connecticut and Iowa need fertilizing with liquid plant food. Plants grown from seed last summer should be set in permanent locations in loam enriched with bone meal, plenty of compost... Gardeners on westerly slopes will gamble and sow corn and beans as April ends. Try Wade snap beans for a table treat... MID-SOUTH: Dust or spray roses regularly for black spot, which strikes earlier than you think, especially where air circulation is impeded by surrounding trees and shrubs... Sow verbenas in a warm, sunny corner by a step or a flat rock. You can have them in as many shades as petunias and they are much tidier... SOUTHERN CALIFORNIA: Keep your flowers picked and your plants will continue blooming longer. Many perennials will repeat; most annuals will go on all season... Laggards, and those who have been too busy until now, may still set out any shrubs that have been grown for sale in cans or are balled in burlap... NORTHWEST: It is time to prune or shear holly and boxwood hedges, but not too vigorously. A policy of regular containment rather than occasional butchery is the secret of a good hedge.



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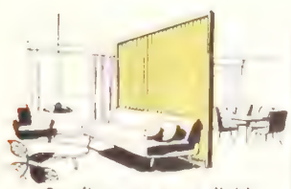
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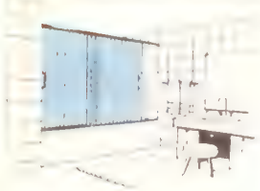
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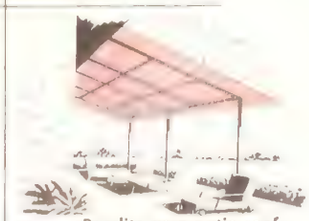
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There is another big advantage in using Jelled Magic too! It's homogenized . . . which means that it's all perfectly mixed and ready to use the instant you take the lid off the can. This means too that you can be sure you'll get a one-coat job every time with Jelled Magic.

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Ask your dealer to show you the lovely pastels and the deep accent trend colors in which Jelled Magic is available. And when you locate the dealer who features this newest development in paint progress, tell him about your other paint needs too. There's an American-Marietta paint to fit your every need...*better!*



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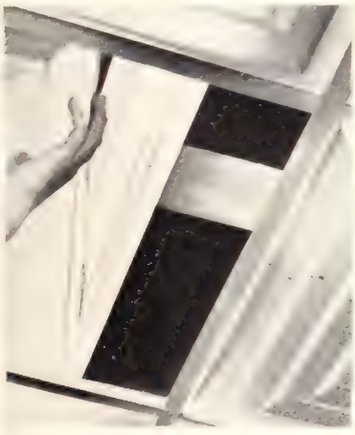
TWO KITCHENS IN ONE

continued from page 121

These ideas from an experimental kitchen are worth remembering for future planning. They promise new convenience and comfort for your home.



Two-way color TV set has twin flat screens set back to back so that the picture may be viewed from two sides at the same time. The sound comes from miniature speakers installed between the screens; they replace the usual single bulky speaker. This space-saving TV set is still in the experimental stage but will become available in a few years.



Luminous ceiling consists of a fluorescent strip light backed by a color corrector and set behind 2′ x 2′ washable plastic panels. Color corrector reproduces the effect of natural sunlight. Foods can be seen in true colors.



Pedal controls at the base of the stainless steel sink unit need only light pressure to regulate the flow of hot and cold water from the central swivel faucet. Pedals save time when the cook's hands are full.



Sliding doors separating the kitchen and garden can be pushed into pockets in the brick wall leaving the space completely unobstructed when two-way counter and two-way TV are in use. This opens the kitchen to the outdoors and lets in cool breezes on a hot day. A woven wood blind can be lowered to screen out sun or for privacy.

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Page 99, top:
Ice bucket, brass tray, glasses, plastic tray, striped towel, at Hammacher Schlemmer, 145 East 57th St., N. Y. C.
Hat, feed bag and sunglasses at Brett Winston, Inc., 10 East 53rd St., N. Y. C.
Television set, 14" screen, portable. Emerson Radio.
Bottom:
"Beachclub" bag, woven canvas; "Bouillabaisse" Panama straw hat, at William Hawes, 365 Las Casas Ave., Pacific Palisades, Calif.
Tumblers, Orrefors "Simson;" blue pitcher, glass and rattan tray, at Axel Zacho, 3157 Wilshire Blvd., Los Angeles 5, Calif.

Page 100, top:
Candlestick lamp, blue quill pen, at Accessories & Design, 112 East 55th Street, New York 22, N. Y.
Bottom:
Leather pillow, at The 18th Century Shop, 1024 Third Ave., New York, N.Y.
Lamp, pink bowl, at America House, 32 East 52nd St., New York 22, N. Y.
Table radio, "Avalon," RCA-Victor.
Rug, "Prisms," Jack Lenor Larsen (through decorators).
Voile curtaining, "Vision," 50" wide. "Cotillion" cotton and rayon taffeta (on pillows). Shulman Fabrics.

Page 102, top:
Television set, "The Rancho;" portable; black Easy Vision lens. Wrought iron cart. Hoffman Electronics Corp.
Shell, plasticized pink straw, at TropiCal, 711 N. La Cienega Blvd., Los Angeles, Calif.
Brass tray, Italian green glass pitcher, at Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, Calif.
Bottom:
Kabuki lamp. Decorative Imports (through decorators).

Page 104, top:
Red lacquer compote, at Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles.
Goblets, at Axel Zacho, 3157 Wilshire Blvd., Los Angeles, Calif.
Bottom:
Schoenwald teapot, sugar, creamer, cups and saucers; Koehler cigarette box, ash tray, at Bonniers, 605 Madison Ave., New York 22, N. Y.
Wall fixture lamp, adjustable, teak and brass; straw shade. Lighting Associates.
Clock-radio separates to become electric clock and portable radio operating on batteries; has sleep switch, wake-up buzzer. General Electric.
Wallpaper, "Frame Oriental." William J. Galligan, Inc. (through decorators).

Page 105, top, left:
Ash tray, 11" diameter; 5-tier epergne, at Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles, Calif.
Italian brass shell; Italian ceramic cigarette box, at Albert T. Balzer Co. Ltd., 133 N. Larchmont, Los Angeles.
Top, right:
Woven place mats, at Tomorrow's Heirlooms, 134 Liberty St., N. Y. 6, N. Y.
Salad bowl and servers at Macy's New York, Herald Square, New York, N. Y.
Luncheon plates, demitasse cups and saucers, "Blue Ribbon," at Bonniers, 605 Madison Ave., New York 22, N. Y.
Flatware, "Stegor Stainless," at Black, Starr & Gorham, 594 Fifth Ave., New York City.
Footed tumblers, white milk glass. Fostoria Glass Co.
Double casserole, copper lids, at B. Altman & Co., New York 16, N. Y.
Sugar bowl, creamer, coffee pot, wood salt and pepper set, at America House, 32 East 52nd St., New York 22, N. Y.
Napkins, H&G Flame. John Matouk.
Straw sunburst, 39" diameter. Mrs. F. van Acker (through decorators).
Bottom, left:
Quilted coverlet, "Como" cotton; petticoat, "Country Garden" Everfast chintz; matching chintz by the yard; triangular bolster. Craig Creations.
Bottom, right:
Italian green glasses, Santa Anita California Modern dinner plates, stainless steel flatware, Matouk napkins. Italian green glass shell, green alabaster box, pink Italian glass ash tray, Martex towel, at Barker Bros., 711 S. Flower St., Los Angeles, Calif.

Page 106, top, left:
Wood fish on stand, walnut finish, at America House, 32 East 52nd St., N.Y.C.
Ash tray-cigarette set, "Natzler" green ceramic, at Bonniers, 605 Madison Ave., New York 22, N. Y.
Black lucite relish server, salad bowl, servers; cocktail shaker, lucite stirrer, glasses, handmade glass cigarette holder; Hallcraft's Eva Ziesel casseroles, plates, platters, at Designed for Living, 131 East 57th St., N.Y.C.
Bottom, left:
Black candelabra "Do-Re-Mi," by Peter Pepper Products.
Gustafsberg coffee cups, saucers, at Axel Zacho, 3157 Wilshire Blvd., Los Angeles, Calif.
Glass flower bowl, at Cannell & Chaffin, 3000 Wilshire Blvd., Los Angeles 5, Calif.
Bottom, right:
Wallpaper, "Calico Stripe." Thomas Strahan Co. (through decorators).
Rug, designed by Jack Lenor Larsen (through decorators).
Armchair, white metal frame, plastic woven seat and back, at Bonniers, 605 Madison Ave., New York 22, N. Y.
Wicker ceiling light, at George Tanier, 521 Madison Ave., New York 22, N. Y.
Leather pencil cup, hand tooled folding desk pad, matching memo paper box, at Leathercraft, 21 East 57th St., N.Y.C.
Swiss traveling clock, 8-day movement, alarm, radiant dial, pigskin case; ash trays with brass stand; green enamel cigarette box, at Georg Jensen, N.Y.C.

Page 107, top, right:
Floor cushions, Japanese silk Zabuton. Dean Trimble (through decorators).
Lacquer plates, iron fish, 3-piece bowl and lid, canister set, china bowl and lid, dark brown plates (Kiln-Naeshirogawa) at Takahashi, 1661 Post Street, San Francisco 15, Calif.

A Year for Glitter

Page 128:
"Star Parquette" rug, by Marion Dorn for Edward Fields; custom-made any size, color (through decorators).

Page 129, bottom:
White glass platter, gold and orange rays, 18½" long. Vincent Lippe.
Straw sunburst, at Bonniers, 605 Madison Ave., New York 22, N. Y.
Tile and ash tray, black ceramic with gold sunburst. Richard Delano, Inc.
Wallpaper, "Sunburst," to match chintz. Piazza Prints.
Chintz fabric, "Sunburst." Patterson Fabrics.
Brass candelabra, "Brilliants," designed by Bruce Hill. By Peter Pepper Products.
Sculptured tile designed, executed by Richard Cromwell; gold on orange background. At Sculpture Tiles, 1359 Miller Drive, Hollywood 46, Calif.

Page 130, top:
Brass chairs, seats woven of brass strips. At Italian Marble Mart, 802 Third Avenue, New York 22, N. Y.
Bottom:
Belgian linen with embroidered sunbursts. Decorative Fabrics, Inc. (through decorators).
Wallpaper, "Sun Design," by Pageant Wallpapers (through decorators).
Starfish centerpiece, star paper weight, at Baccarat & Porthault, 55 East 57th St., N.Y.C.
Wallpaper, "Sun King," custom printed by James Kemble Mills. Gene McDonald, Inc. (through decorators).
Straw stars, four sizes, at Bonniers, 605 Madison Ave., New York 22, N. Y.
Lockset with "Dallas Escutcheon," sunburst style, Litchfield knob. Yale & Towne Mfg. Co.

Page 131:
Rug, made to order in any size. Jack Lenor Larsen (through decorators).
Floorcovering, white rubber tiles. Robbins Floor Products Co.
Brass stars. Charles A. McCarthy (through decorators).
Chess set, sterling silver and bronze chessmen, hardwood board, at Paul Lobel, 165 West 4th St., N. Y. 14, N. Y.
"Mariner's Horn" brass lamp, Warren Kessler.
Lemurian cigarette box, Murano glass ash tray, at Georg Jensen, N. Y. C.

Table of the Month

Page 111:
Red lacquer wine cups, open-side stand; black lacquer tables, Japanese picnic box, hibachi, from a collection at Lord & Taylor, New York 18, N. Y.
Teak tray, hand-woven blue linen napkins, "Rya" Swedish rug, hand-loomed to order, at Seabon, 54 East 54th St., New York 22, N. Y.
Burmese lacquer pumpkin box, "Peng" Siamese flatware, at Gump's, 250 Post Street, San Francisco, Calif.

STORE DIRECTORY

The following stores are joining House & Garden in presenting "Leisure Furniture for year-round rooms" featuring some or all of the furniture lines shown editorially.

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Baltimore, Md. ..... Gomprecht & Benesch
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Bay City, Mich. ..... W. R. Knepp & Co.
Bellville, Ohio ..... Myers Furniture Co.
Birmingham, Ala. ..... Bromberg & Co.
Bismarck, N. D. ..... Rausch Furniture Co.
Boston, Mass. ..... Paine Furniture Co.
Carlisle, Pa. ..... Earley's Furniture Store
Cincinnati, Ohio. ..... The A. B. Closson Jr. Co
Columbus, Ohio. ..... The F. G. & A. Howald Co.
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Des Moines, Iowa ..... Anderson Furniture Co.
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Evansville, Ind. ..... Town & Country Interiors
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SHOWN ON THE COVER

1. Lighting fixture, 18 arms. At Americraft, 903 First Ave., New York 21, N.Y.
2. French convex mirror; gilded metal frame design by G. Poillerat. Mrs. F. Van Acker (through decorators).
3. Tray, with fixture for hanging, at B. Altman & Co., New York 16, N.Y.
4. Wallpaper, "Sun King," by Pageant Wallpapers (through decorators).
5. Mirror, ray shaped frame. Mrs. F. Van Acker (through decorators).
6. Flower pot, 9" diameter, designed by Terry, at Americraft, 903 First Ave., New York 21, N.Y.
7. White ceramic plaque, at Neiman-Marcus, Dallas, Texas.
8. Sunburst, carved wood, gilded. At Accessories & Design, 112 East 55th Street, New York 21, N.Y.
9. Glazed chintz, "Sunburst and Chariots," by Daniel Rasmussen. Howard & Schaffer (through decorators).
10. Clock, 19" diameter; electric or 8-day wind. At Hammacher Schlemmer, 145 East 57th St., New York 22, N.Y.
11. Barometer, gilt wood frame, from a collection at Lord & Taylor, N.Y.C.
12. Sunburst, carved, gilded; gray clouds; from a collection at Lord & Taylor, New York 18, N.Y.
13. Chop plate, "Shell," about 12" x 16", designed by Terry at Americraft, 903 First Ave., New York 21, N.Y.
14. Willow basket trays, at Japan Folk Craft, 172 West 4th St., New York 14.

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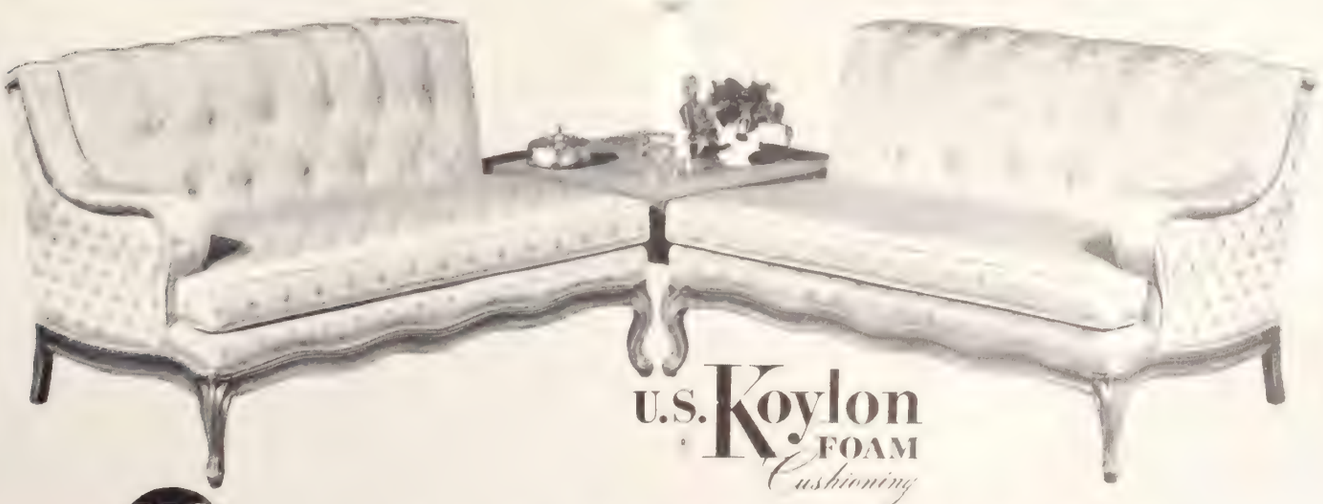
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A SHORE HOUSE IN

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The courtyard is first seen on the long approach down the road. It has a circular driveway which is bounded on three sides by the buildings, the arbor and fences. A flower cutting garden is screened at left by a series of fences.

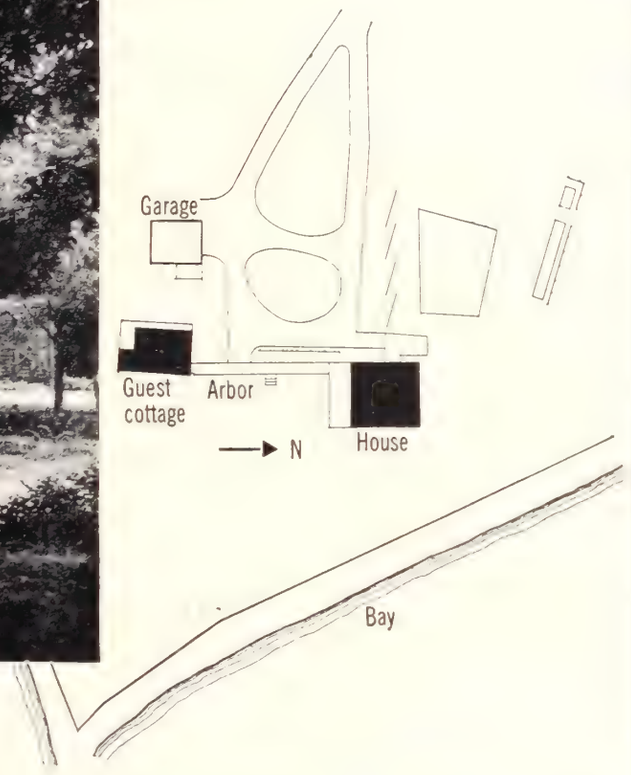


Guest cottage is far enough from the Mathews' main house to insure privacy when desired, but the distance between them is skillfully bridged by the connecting arbor.

SYLVAN SETTING *continued from page 119*



The property juts out into the bay on two sides. Main house and guest house have water on two sides for boating and swimming and two waterfront views. Trees help to screen buildings on entrance side and shade windows on the water side.



TOM LEONARD



Living room view of porch and garden near the arbor is in pleasing contrast to view of salt water. An outdoor barbecue is at the right in a corner near the fence.

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Last month a television photographer, taking movies of Dr. Oh's CCF Orphanage, was intrigued by Ahn. He writes, "Our only way of talking was to smile at each other. We became close friends. She hung on my coat sleeve throughout my filming and was such a pert, happy imp. Her warmth easily penetrated the bleak Korean winter. It was difficult to believe that the poor, sickly, emaciated little thing Dr. Oh had examined was this happy, lovable child. And to think it was only by a slim chance that she was lucky enough to be one of the few among hundreds to be picked up that day."



There are still 35,000 homeless refugee children in South Korea —neglected, friendless and wretched children. Korea is no longer on the front pages and it is so hard to get help for them.

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PUT THE WEATHER IN ITS PLACE

summer. The engineers found that the average cost of cooling the houses over five summer months was $109. But one air-conditioner did the job for only $57 while another in a nearby house struggled through the summer at a cost of $172. Why the difference?

Many factors enter the problem. Some families did much baking and roasting in their ovens, releasing waves of extra heat to be removed by the cooling unit. Some families used many heat-producing appliances like sterilizers and clothes driers.

But despite the varied living habits, engineers were able to connect the wide range in costs primarily with good or bad house design. The houses with the lowest bills were chiefly those with the maximum amounts of insulation, and with shading devices over windows to stop hot sun from flooding in. Houses with the highest bills mainly were those with few or no shading devices, with less than maximum insulation and poor location with respect to protection from sunshine. Thus the principal technical finding in Texas is that houses must be carefully built for air conditioning.

The subject of insulation is of special importance. This was demonstrated recently in a study at the University of Illinois. Two research associates checked the cooling needs of a typical one-story Illinois house of 1,040 square feet. With no insulation in walls or roof the house, they found, would need a $1,900 cooling system. With 3″ of wall insulation and 5″ in the attic, enough heat could be kept out to let a $1,060 system do the job. Cost of the insulation is $240. Net saving on air conditioning is $600.

The study also shows that it is now possible to heat and cool a typical small house anywhere in the U.S. for no more than $150 a year, according to Frank Parsons, engineer for the National Mineral Wool Association. This figure is based on the estimated operating bills for the Illinois house in climates as varied as those of Atlanta, Dallas, Jacksonville, New York City, Oklahoma City, St. Louis, and Pierre, S.D. With no insulation, total year-round heating and cooling bills would range from $282 in New York City to $344 in Dallas. With the specified insulation the total annual bills would be slashed to as little as $87 in New York to $136 a year in Dallas.

Humidity and moisture

Engineers have learned that only about 75 per cent of the cost of air conditioning goes toward the actual cooling of a house; the other 25 per cent goes to rid the house air of moisture. As much as 160 pounds of water are removed by the air-conditioning unit under normal conditions. But sometimes the problem can get out of hand. Take The Case of the Canvas Shower Curtain.

Engineers of the National Warm Air Heating and Air-Conditioning Association were investigating an air-conditioned house where the baffled owner said it was "too hot" in the morning, but perfectly cool in the afternoon when the outside temperature climbed to 100°. Instruments showed that *humidity* jumped way up around 8 a.m. every day. The trouble was finally traced to the bathroom where the family took morning showers. It turned out that a canvas shower curtain was soaking up shower water. The moisture evaporated into the house all morning and was too much for the air conditioner. When the owner changed to a non-absorbing plastic curtain, the problem vanished.

In most houses the biggest single source of moisture is the automatic clothes drier. This appliance not only generates heat but, unless it is vented outside, literally blasts water vapor into the house. Even without air conditioning and even when it is installed in the basement, the clothes drier should have a short piece of stove pipe leading from its rear exhaust to the outdoors. Engineers also recommend ways to eliminate other moisture that loads down the cooling unit. Water vapor generated while cooking should be blown out of the kitchen with an exhaust fan. Laundry should not be hung up to dry inside the house. When a house is built the walls and ceiling should be lined with vapor-barrier building paper. This will stop high-pressure outside air vapor from infiltrating the house shell. All these measures help to obtain maximum air-conditioning comfort at minimum cost.

Air-conditioning equipment

When a house is planned for air conditioning a smaller unit will do the job, just as a properly designed airplane needs less engine power. But what, many ask, is the best kind of unit to use? Engineers say it depends chiefly on the house. For new houses the most widely used is the year-round air conditioner, which a firm introduced about ten years ago. A few years ago new brands were brought out by almost all the leading manufacturers. Since then the produc-

continued from page 127

ers have eliminated the inevitable bugs encountered in new products of all kinds. The models available today not only are highly refined compared with the first pilot models but are cheaper and more efficient.

The year-round air conditioner makes sense for new houses, engineers explain, because one compact cabinet only a little larger than a refrigerator has capacity to heat and cool a house. The equipment automatically feeds either warm or cool air into the house ducts and only one set of ducts is needed.

Surprisingly, dealers report that a big market for year-round units in old houses is opening up. Families who decide to air-condition their existing homes often find that the cost for new year-round equipment is not much more than adding summer air conditioning only. They put in a new year-round unit and kill two birds with one stone.

Air conditioning with hot water heat

Many people are wedded to hot water heat. Can you have summer air conditioning in the same house? Engineers have long studied the problem and now offer two solutions. The first is with a new kind of summer unit that works independently of the heating unit. The cooler comes in a horizontal, metal-enclosed casing about as long as a bathtub but not as massive. It is usually installed on the attic floor. It is a simple matter to run insulated ducts fanning out from the cooling unit to all rooms. The same equipment could also be suspended from the basement ceiling with ducts running under the floor. The heating system stays as it is. The air ducts are easy to install and the whole cooling job can be done as quickly in existing houses as in new houses. In a one-story, six or seven room house, for example, the cooling installation is being added in many cities for about $800.

The second way to air-condition a house with hot water heat is with a radically new system just introduced last year. Heart of the system is a metal package containing both a regular heating boiler and a refrigerating mechanism. In winter, hot water is piped through the house for heating in the usual manner. Turn a switch in summer and the same water is chilled to below 50 — the temperature found necessary for cool-

continued on next page

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WEATHER IN ITS PLACE *continued*

ing—and is pumped through the same system of pipes for cooling. The air in each room is cooled by means of a new kind of radiator cabinet which is recessed in the exterior wall of each room. The chilled water is piped directly to each cabinet. The cabinets are small versions of the regular room units widely used in office buildings where chilled water is supplied throughout the structure for summer cooling. Because this system is rather new, its price may range from 25 per cent to 35 per cent over the cost of conventional air conditioning with ducts. Manufacturers predict the price will come down as production goes up.

New developments in heating

The hot water people have also made newsworthy progress at the heating end of their business. Several years ago they started an industry-wide research drive to find better ways to keep homes warm at lower costs. The results are beginning to pay off. One of the biggest cost-cutters is the use of hotter water. New boilers are designed to supply water at temperatures over 200° instead of the usual 170°. The engineers say this results in higher efficiency and faster pickup and, most important, allows use of radiators 40 per cent smaller than before. By new "radiators" the engineers really are talking about long, slim metal grids that are built into the baseboard section of a wall. They may extend the full length of a wall and thus radiate heat evenly over a much larger area than the conventional radiators.

Other improvements have been made. Pygmy heating boilers are being used. Some are no larger than a console television set. Yet the new boilers perform just as well as the older, larger ones because of their more efficient combustion chamber. The industry has also perfected the use of flexible copper piping. The new pipes are easily bent around corners and snaked through walls. Installation costs can thus be reduced substantially.

The boiler that heats your house can be hooked up to an economical snow melting system for the garage drive and front walk. Hot water from the boiler flows through pipe grids buried about 2½" below the concrete surface. When snow falls the system goes on automatically and you can throw away your shovel. When a house is built such a system can be installed for the average 50 foot driveway for about $300. It is more for drives that have to be dug up to install the pipes.

Electric heat

One of the most significant new developments in heating is the sudden awakening of national interest in electric heat. Many homeowners have long believed electric heat too expensive.

Records show that operating costs for electricity are actually lower than formerly thought possible, *if* a house is well insulated and has windows with storm sash protection. (As much insulation should be used as is recommended for summer air conditioning.) A complete electric home heating job can be installed for a lower first cost than either gas or oil heat. Moreover, you save the expense of a chimney since no fuel is burned. And maintenance and service bills are practically nil because there is no furnace or boiler.

Electricity can provide heat in several ways. You can have heating cables buried in the ceiling and get an overhead blanket of radiant heat. Other methods include radiant glass panels for walls or electric convectors recessed along the length of baseboards. Each is now practically foolproof with no danger of fire or burns. The heat pump is also a form of electric heat.

There is one catch, however. The operating cost is directly proportional to local electric rates and these vary tremendously from city to city—from less than 1c per kilowatt hour to over 3c. or more than 300 per cent higher. A kilowatt hour is the standard measuring unit for electricity. The electric people say the break-even point is between 1½c and 2c. Above that the operating expense will usually prove too high for most families. From 2c down to 1½c electricity might be competitive depending on the local cost for other fuels. Below 1½c electricity can compete anywhere.

Utilities are now promoting electric heat chiefly because of air conditioning, of all things. Thousands of new cooling systems added to their lines have pushed their load peaks to record highs. The utilities need winter load for balancing purposes and electric heat is one of the best ways to get it.

Sales of complete central air-conditioning systems to homeowners have climbed from a mere 15,000 in 1952 to about 125,000 last year. An estimated 200,000 installations will be made in U.S. homes in 1956, and by 1960 the rate is expected to exceed 500,000 annually. It looks as if the air-conditioning age—with all its revolutionary effects on family health, comfort and living habits—is coming fast.

SWIMMING POOLS

continued from page 110

cleaned more easily. Most gunite builders include with the installation a filter system, a ladder, diving board and paved coping. Prices of gunite pools vary across the country, depending in part on excavation difficulties, but an 18′ by 36′ pool ranges from $2,000 to $6,000. Local climate and skills affect costs.

Poured concrete in steel forms

A new kind of light steel form, that was developed last year by a New Jersey engineer and is now being used by over 50 dealers, has stimulated the demand for poured concrete pools. While the old method of building heavily shored wooden forms required an expensive and time-consuming job of carpentry, the new steel forms are made in eight-foot lengths which can be handled by two men. A reinforcing network of steel rods is placed within the forms and is tied in with a similar network in the floor. The inner and outer forms are connected by tie rods which remain in the walls and further strengthen them after the forms have been removed. Although poured concrete pools built with wooden forms are necessarily restricted to a rectangular shape, the steel forms are made in a sufficient variety of curves to enable builders to install pools in almost any shape. To insure against leakage where the floor and walls meet, the floor and footings are first poured and a U-shaped impression is made in the footings. Then, when the walls are poured, the concrete locks tightly in the impression. For a pool of this type, measuring roughly 20′ by 40′, the current price is around $4,000 with filter system included.

Fiberglas

Fiberglas pools, first marketed only last year, are selling briskly, largely because they have certain advantages that are readily appreciated. Delivered to the site in four pie-shaped pieces, complete with filter plant, concrete coping and walk, they can be installed by a small work crew in a few days. Fiberglas is an attractive material for pools, because it requires no upkeep beyond normal cleaning. Being rust-proof and non-corroding, it never needs to be painted or scraped. The cost of a 15′ by 30′ Fiberglas pool is around $3,000, again depending on the area and the ease of excavating.

Metal Pools

All-steel pools in a rectangular shape have been on the market for many years. Recently, they have been designed in curved shapes. Like the Fiberglas pool, steel pools are shipped in sections which are welded together on the site. The floor of the excavation is covered with a six-inch layer of crushed rock, a precautionary measure against rust, and the pool surface is sand-blasted. Then three prime coats and two finish coats of paint are applied. The cost of a 16′ by 30′ steel pool is about $3,800, but this price does not usually include a filter system. A pool of aluminum also is being sold. About the same cost as a steel pool, it has the ability to withstand rust and corrosion but does require surface finishing.

Pre-cast concrete slab construction

In addition to the steel-forms technique for building poured concrete pools, one company has developed a method for making huge steel-reinforced slabs at a central plant. It ships them to the site where they are lowered into place with a crane. Before the slabs reach the site, a reinforced concrete floor is poured. Concrete buttresses for supporting the wall slabs are anchored in place. Actual assembly of the walls, according to the maker, can be done in four hours, and the finished job takes only eight days. Several pool sizes, from 15′ by 30′ to 20′ by 60′, are available. The smallest pool, without filter or accessories, is priced at $2,990.

Plastic liners

Another kind of pool, the plastic liner, is erected above ground in a supporting fence or lowered into an excavation. They are not full-size swimming pools, in the sense that they do not conform with minimum standards for safe diving. One popular below-ground plastic liner, for instance, is 13′ by 27′, with a graduated depth from three to five feet. But if serious diving is not an essential requirement, these pools can provide a lot of pleasure for a little money. Still, they are not without their problems. The above-ground, fenced-in liner must be placed on a perfectly level piece of ground which is free of sharp pebbles. Otherwise, a certain amount of excavation and smoothing must be done. Naturally, if you buy a below-ground plastic outfit, you will have the same excavation problem that you would have for a conventional pool of similar dimensions. You must have a rigid wall and floor to make the liners worthwhile. Builders are now selling concrete block pools with plastic liners, a combination of materials which insures a water-tight surface and eliminates the need for

Continued on next page



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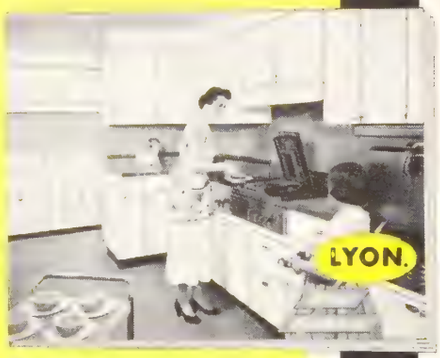
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SWIMMING POOLS *continued*

initial plastering of the walls and seasonal painting. The price range of plastic liner pools is wide, from $200 for an above-ground type described as a "family-size" pool, to $2,000 for a large, rigid-walled pool.

Filters

Though the materials and techniques used in building pools are many, some experts insist that there are really only two kinds of pools: those with filters and those without. The experience of a New Jersey pool-owner dramatizes this attitude. Before he installed a filter system, this man spent two days emptying and cleaning his pool. It took another day to fill it. Then, because the water was paralyzingly cold, his family wouldn't go near it for another two days. By the time the water had risen to a comfortable temperature, it was getting murky from the airborne particles which settled in it and the algae growth which occurs in all water. The family enjoyed a couple of days of swimming before the water had to be emptied again. Thus, in a cycle lasting roughly eight days, this pool-owner and his family were able to use the pool for about three days. Their plight may serve as an eloquent testimonial for filter manufacturers, but it is even more pertinent as an admonition to prospective owners of pools. Although it is possible to have clean pool water without a filter, it may take a chemical engineer to keep it that way. Modern filters have been made so efficient that they are able to keep the water in a pool sparkling clear through the entire season. Small amounts of water may have to be added occasionally, but only to replace water lost through evaporation and splashing.

There are two basic kinds of filtration systems: sand and diatomite. Of the two, sand filters are the older, having been used almost universally until World War II, when the diatomite filter was developed by the Army to purify drinking water in the field. Even though both types work excellently in family pools, when properly engineered and installed, their relative merits are hotly debated by partisans. In the sand pressure type, the water from the pool is pumped through a bed of carefully selected sand in a tank to remove impurities. The sand filter is essentially a simple straining device, almost fool-proof in its operation. The diatomite filter is more complex. In it, water is pumped under pressure into a tank and passes through wire mesh or a fabric which is coated with a fine granular material called diatomaceous earth.

In both sand and diatomite filters, the flow of water is reversed to flush away dirt collected on the filter media. This process is called "backwashing." Although backwashing takes much less time in diatomite filters, the diatomite coating on the filtering rods is washed away and must be replaced with a new supply. When sand filters are backwashed, the sediment is disposed of without sacrificing any of the sand bed, which may be used over and over again for many years. Of importance to some families is the difference in the size of the two filters. The diatomite is much smaller; a 24″ diameter filter can do the job of three 48″ diameter sand filters.

Regardless of which type of filter you may choose, buy a good one. Some cheaply built sand filters may consist merely of a drum containing a layer of sand and an inefficient pump. A good filter, either diatomite or sand, should pump at least 25 gallons of water per minute in a 20′ by 40′ pool. At this rate you are assured of a complete turnover in 18 hours. For a first-rate filter of this size the minimum cost is between $300 and $350.

A filtration system will do most of the work in keeping your pool clean, but not all of it. Once a week, the filter itself must be backwashed to keep it efficient. The walls and floor should be thoroughly brushed down regularly while the filter is operating, so that the dirt collected may be carried through the drain and eliminated. When the weather is hot and the pool heavily used, chlorine should be added every day, the late evening being the best time. Experts point out that chlorine retains its strength and distributes itself evenly during the night, when the pool is not in use and the sun has no effect on it. In addition, a special chemical solution (there are a number of types and brands) should be put in the water frequently to combat the growth of algae. Pool vacuum cleaners and automatic water skimmers also are available to simplify the housekeeping tasks.

Pool-owners must expect to spend some time at the beginning and end of the swimming season getting their pools in good operating shape. Most concrete and steel pools in the past have been painted every spring, but many authorities report that rubber-base paints now may hold up well for two years. While many like to

use a light blue or blue-green to heighten the color of the water, chlorine tends to fade the painted walls up to the water line. An alternate procedure is to paint the floor a color, and the walls white, thereby overcoming a faded, two-tone effect on the walls. In most areas, well filtered water is so clear and colorful that both walls and floors may be painted white without sacrificing beauty.

At the end of the season, care must be taken to drain all pipes to the pool. For years, pools in severe winter areas were completely emptied, but nowadays experts agree that it is advisable to leave some water in the pool. Some say 18 inches is enough, while others recommend keeping the pool full. All agree that some water in the pool during the subfreezing months helps to equalize the pressure exerted by the frozen earth surrounding the pool. To absorb some of the internal pressure caused when ice forms, it is suggested that several logs be placed in the pool.

Accident precautions

Little has been written about one of the most vital aspects of family pools—adequate precautions against accidents. A pool in the backyard is an overwhelming attraction for the neighborhood children, some of whom may not wait for an invitation to take a dip. Even though your pool may be located only a few steps from the house, it becomes a potential trap for small children the minute you drive away for an hour or a weekend. Several alarm systems now on the market are designed to set off a loud bell or siren if an object of several pounds enters the pool. But such systems depend upon the absolute assurance that a responsible adult is always on the alert, 24 hours a day, to answer the alarm. To many families, this kind of device is not sufficiently fool-proof to guarantee peace of mind. The only sure way to guard against a lone child's straying into the pool is to erect a tall, strong fence. This may not be aesthetically satisfying, but any lesser protective device inevitably increases the risks.

Clearly, in making up your mind about installing a pool, you must weigh the pleasures it will give you against the responsibilities it will impose. If you choose intelligently, deal with a reputable builder and spend a little time each week keeping your pool clean and safe, there is no reason why it cannot broaden your family's good times and good health.



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VERNAL DILEMMA *continued from page 139*

a grape arbor, a number of stands of rhododendron and laurel and a great many trees, bushes, hedges and vines. It had a detached greenhouse, in which the former owner had raised orchids and tropical plants and in which there were still some odds and ends—a giant fern, two large tubs of bird-of-paradise, a flourishing passion-flower vine, a purple bougainvillea, several tubs of clivia and a dozen or so begonias. There were also some succulents, and since we had had, while living in a Frank Lloyd Wright house in Pennsylvania, a handsome collection of cacti and succulents (which go especially well with most of Mr. Wright's interiors), I decided to repot the cacti one fall afternoon, since the trout season had pretty well petered out. One thing led to another; before long I was dividing the tub-bound clivias and repotting them and had trimmed back and re-tubbed the passion flower. It disturbed me to find that this was fun, and simply to prove that I wasn't losing my sense of values I ripped out all the begonias and flung them onto the compost heap. But when cold weather came, I lit the greenhouse furnace and set the thermostat at sixty degrees to protect the tenants; later, because the fuel bill for the greenhouse seemed fairly steep when pro-rated against a handful of plants, I began filling the benches—and then the shelves I was obliged to add—with a fairly complex assortment of exotics: anthuriums, crotons, caladiums, philodendrons, ferns, bromeliads, nerines, gloriosas, eucharis, alocasias, amaryllis, a variegated Sumatran banana tree, a large variety of cacti and succulents, an assortment of bog plants and five or six genera of orchids. And at last count there were 26 varieties of begonia, to atone for their composted cousins.

By March the greenhouse was crammed to overflowing. When a fishing friend stopped to borrow some wader-patching cement and a handful of soft-iron hobnails, he was alarmed to find me puttering about at the potting bench. "Great Scott, man," he cried, "what's come over you? Here it's almost Opening Day, and you're frittering away your time with a lot of silly broccoli, or whatever the devil that stuff is. Do you feel all right?" "I feel fine," I said, and assured him I'd be ready for the start of the season. And so I was. But in order to spend the opening weekend on the Beaverkill, I had to miss the first flowering of an especially spectacular orchid, and even though it was an unusually fine opening day, with hardly any snow or sleet and only one tumble into the icy river and even a dim-witted hatchery trout that bit on a small wet fly, I found myself anxious to get back to the glass-house jungle by the time Sunday came.

And there you have it. Once a thing like that gets started, there's no calling a halt. From the greenhouse it was inevitable I'd step outdoors, especially since I wanted to plunge some of the hardier potted stuff outside for the summer—and before long I was becoming emotionally involved with Ma Perkins, Countess Vandal, Isobel, Lily Pons, Charlotte Armstrong and half-a-hundred other hybrid teas; from Peaces to peonies was as easy a step as from hashish to heroin, and in no time at all I had learned to tell a hollyhock from a handsaw, and was reading the gardening magazines with the same astigmatic enthusiasm that had once been reserved for fishing journals.

Thus, having spent the better part of my life diligently dodging decision-requiring situations, out of a firm belief that the making of decisions, when persisted in, can bring on upset stomach, nervous twitch and eventually rigor mortis, I found myself in a position that not only required a difficult decision every weekend from April until September, but practically guaranteed that the decision would be wrong. If I went fishing, not only would the fishing be bad but the weeds I should have stayed home to pull out would gang up on the marigolds and zinnias and portulaca and actually trample the plants flat. (Or perhaps, that time, it was the children playing ball.) And if I stayed home to dust the roses it would turn out that the March Browns had hatched all up and down the Big Beaverkill in such swarms that the sun was blotted out and men walked dry-footed across the Wagon Wheel Pool on the backs of rising three-pound trout.

The result, of course, is that I am a shattered man—wracked and wrangled by indecision, impoverished by the need to buy not only rods and reels and lines and flies but spades and sprays and fertilizer, shunned by my former fishing companions for a treacherous turncoat and regarded with dark suspicion by all honest gardeners (of whom there are nearly as many as honest anglers) as a sort of johnny-jump-up-come-lately.

It has done me no good to try to combine the gardening and the fishing although on a trouting trip to Montana last September I

continued on page 161

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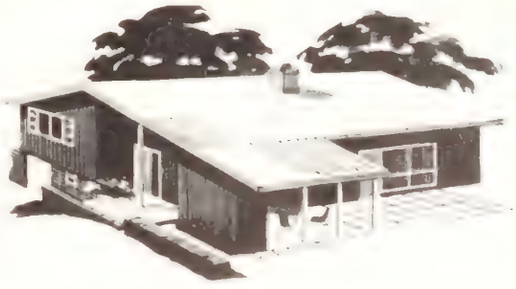
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VERNAL DILEMMA

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did learn a trick about manuring roses from the city park gardener at Missoula, and although for a while I thought I had found the answer, in a kind of *light-tackle gardening* invented by my friend Mr. Marvin Chase of Olive Bridge, New York. He uses an extremely light, sporty and frightfully expensive custom-made hoe especially designed to give the weeds a fighting chance, but in my hands it didn't work any better than my brief experiment with using fish as fertilizer. (One mackerel to a hill of corn was Massasoit's prescription.) I used chubs, those scrappy trash-fish of eastern trout streams, planting two to a tea rose and three to a floribunda. But our dachshund kept digging them up, after they'd ripened nicely, and rolling in them.

So that's it: with both garden and trout stream frozen solid as rocks, I had a few months of contentment, and now here's April come to plague me again. Well, let it come. I'll keep on gardening when the fishing's fantastically good, and fishing when the fishing's awful. I'll keep on knowing that whatever I plan for the weekend, I'll be wrong. And when things look darkest, I'll try to remind myself that perhaps a split personality is better than none at all, and that I've at least one thing to be thankful for: I hate golf.

MOST PERSONAL POSSESSION

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And the bigger the chunk of leisure, the greater their satisfaction in having it under control ahead of time. How gratifying to be asked somewhere for a whole weekend; to know that every last leisure moment from close of business on Friday night till resumption of work on Monday morning will be spent in Cos Cob at the Slopers'. Compared to that, how unimportant that the Slopers have impossible children, and serve terrifying food. We all know people, in fact, who by June are booked solid for every weekend till Labor Day. But nowadays, it so happens, one needn't get all those weekends on ice; nowadays one can spend every weekend in one's own living room and not have a free moment. TV offers a filled-up dance card for every one's leisure: TV is perhaps the greatest leisure-absorbent in the history of civilization.

As races that lack leisure can't become civilized at all, so the way they use it determines the kinds of civilization they achieve. Only with leisure, obviously, can they have any experience of art or nature or foreign countries, or do habitual things with gaiety or unaccustomed ones with grace. But though, in cultural terms, nothing so much avails as the quality of a nation's leisure, in the case of the individual human being, rigid or snobbish judgments are surely a mistake; for life will be most civilized of all when everyone finds in leisure a total release and hence a substantial fulfillment.

If canasta maketh a full man, if bingo maketh a ready one, they too serve civilization. If thirty-six holes of golf bring about a catharsis of nagging and grumbling, it—as much as fine music—will elevate the tone of home life. In fact—barring penitentiary offenses—there is no misusing leisure except against oneself. But how often leisure is exactly so misused—and misused from our being too solemn about it as well as too frivolous. All those aphorisms about golden hours squandered, all those apothegms about how quickly the night cometh: what harm they have done! The only apothegm worth remembering is that every well needs time to fill up again. In the life of a highly productive man, nothing will perhaps be more salutary than a completely wasted morning. In the procedure of a man of sense, nothing may well be better than an entire evening of nonsense.

Leisure being just about our most personal, our most pleasurable, our most rewarding possession, what a real pity using it to conform or culture-climb. "No man," said Dr. Johnson, "is a hypocrite in his pleasures;" but he was quite mistaken. Vast numbers of men are frightful hypocrites in their pleasures, and not only at the extreme of cultural snobbery, where they poison their leisure with books and music they don't enjoy, but also at the extreme of mere social conformity, where they torture their leisure swapping jokes or playing card games that bore them stiff. And indeed, how can we not at times be hypocrites in pleasure save on pain of being hermits? But if Dr. Johnson had said "No man should be a hypocrite in his pleasures," it might well stand at the beginning of any guide book on leisure.

The craving, and hence the struggle, for leisure has come

continued on next page



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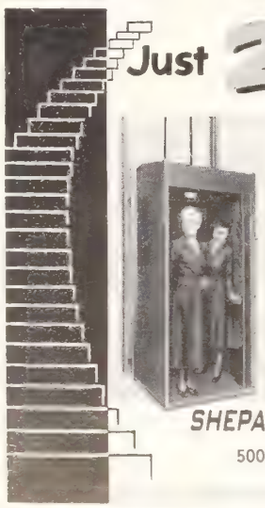
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MOST PERSONAL POSSESSION

continued

right after the struggle for sustenance. But the democratizing of leisure is a very recent thing; the idea of universal relaxation may not even be so old as the idea of universal suffrage. What long set apart the privileged in life became a way of designating them: they were "the leisure classes." The long fight for more free time is most vividly dramatized in the workingman's struggle for, successively, the twelve or ten or eight hour day, the 44 or 40 or 36 hour week. But, in much higher income brackets, long hours once were equally the rule, with leisure equally the exception. Managers worked as long as the workers they managed; employers as the people they employed. Middle-class wives were perhaps even longer on their feet than lower-class ones, for they had just as big families to rear and much bigger houses to run. Even at upper-class levels, a squire's lady might find it backbreaking, in spite of servants. At every level of society, in the era of big families and bad drains, there was unending sickness—the constant attendance by day, the getting up, the sitting up, all night. Nor was it just materialistic concerns or physical exertions that all but annihilated comfort-class leisure; there was the strong tug of bourgeois morality, of pioneer push, of Victorian self-improvement. People mistook leisure for idleness, and pleasure for vice. Once each year a family might go off on a genteel holiday, once each week it might cease gloomily from toil. But life was real, life was earnest—and the gay was not its goal. In those days the leisure classes, if objects to envy, also seemed monsters of wickedness. Leisure had to be more than democratized; it had to be legitimitized, made into a respectable woman. The five-day week was not enough; also needed were the psychiatrist's insistence, and rapid transit, and the nursery school, and the electric dishwasher. It is the Machine Age that has made true leisure possible, and the Age of Anxiety that has made it mandatory.

Yet, though this age has given human beings far more leisure than they ever had, and made leisure far more respectable than it ever was, it has also coated leisure with a certain purposefulness, and made it, too often, a mask for self-advancement. For increasingly ours is a society and a culture where much that is work is acted out as play—where the cocktail party and the weekend visit have a profit motive; where golf and bridge aren't just useful accomplishments but business necessities; where the country club is more office than the office itself; and where entire professions do all their real business in swanky restaurants over lunch and dinner. People can't stay home from parties because of the big wheels who will be there; one is under more of a strain trying to sell oneself during leisure hours than trying to sell one's product between 9 and 5. No wonder the psychiatrist, who should be waving people gaily on at the entrance to Leisure, has to stand waiting for them at the exit. Technology hasn't solved everything: though dishes are now washed by machinery, backs still must be slapped by hand.

The very pressures of living have bred a desire for taking it easy, for having a real place somewhere in real country where change of air means honest change of pace and scale and outlook. Such people are doing without all but the most self-effacing guests, and without servants, and often without telephones.

Happy are they with weekend havens; twice happy they who are also endowed with green thumbs, and brawny arms, and "mechanical" minds; who can make onions sprout and azaleas bloom; who delight in repairing the furnace, who excel at restoring the barn. But next, perhaps, to thoroughly useful—or creative—avocations are utterly useless hobbies. Collecting, for example—and preferably something quite demented, like old buttonhooks or champagne corks. How salubrious to expend one's competitive instinct on something valueless, to get intense over something trivial. I once knew a fellow who was gloriously happy trudging up and down railroad yards collecting the names of Pullman cars. Heaven knows what he did with them afterwards, but for a long time now I have envied him.

I am sure that there's an art of leisure, though I don't know in what it consists. But we can all at least see that sound leisure isn't a matter of looser-fitting clothes, or even deep-country addresses, but a state of mind. I sometimes wonder how many people, in their leisure hours, go in for "escape" with the sense of bloodhounds on their trail. To use leisure well, we have to peel off layer after layer of what we *think* we want, of what we've been *told* is fun, of what every one else is mad for; and examine ourselves like doctors, and cross-examine ourselves like lawyers; and then, maybe, we'll know what we really want to do tomorrow night.



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Corkscrew

WINES OF BURGUNDY

By James A. Beard

American tourists, including me, usually visit France's Burgundy district by traveling south from Paris through Chablis, Dijon and Beaune, then through southern Burgundy to Lyon. This southbound itinerary means that the first wines you sample are among Burgundy's greatest, and the lesser wines last. Of course, as wine enthusiasts know, for most pleasure you should start with "small" wines and end with "big" ones.

In a leisurely pilgrimage earlier this year, I drank my way north from Lyon, becoming more impressed each day with the variety and richness of the wines. The Burgundy district is unquestionably the world's finest wine producing area, and to be familiar with its wines—to have some basic skill in selecting them—is to heighten your ability to enjoy the best in life.

More fine Burgundies are now available in this country than ever before, and some of the mid-century vintages—'47, '49, '52 and '53—are wonderful. The wines of '47 are superb, and those of '53, now coming into the United States, are among the best you will ever taste. The white Burgundies of '53, but not the reds, are ready right now for drinking, and my advice is to hurry. The word is getting around.

Let's talk about the lesser wines first. Even though not called "great," some are mighty good. The names to remember are Beaujolais, Mâcon and Pouilly-Fuissé, the latter not to be confused with a Loire Valley wine called Pouilly-Fumé.

These three wines come from vineyards a few miles north of Lyon, a town famed for fine food. Here the restaurants make a specialty of serving Beaujolais in carafes. The local people drink vast amounts of it. In fact, Beaujolais is a popular carafe wine all through France; it is probably the most popular of all Burgundy wines.

Beaujolais is not expensive, while "big" Burgundies set you back a sizeable sum. It is light and can be drunk young, 6 months to 3 years old. At its best it has a clean, fresh quality. Unlike the "big" Burgundies which assert themselves on your taste buds, Beaujolais is fine with almost every food except fish. (Actually, it isn't too bad with salmon.) As the only red wine that takes well to chilling, Beaujolais is an ideal summer wine. It doesn't mind being jiggled about and can travel to picnics in the trunk of the car with no ill effect. All these virtues combine to make Beaujolais an all-purpose red wine.

Oddly enough, Beaujolais wine is made of Gamay grapes, a variety so despised in the northern areas of Burgundy that in times past the French passed edicts to prevent its planting. Here on the slopes of the rocky hills just north of Lyon, the soil and hot summer sun seem to bring out the best in Gamay. Leading Beaujolais sold in American wine shops are:

Moulin-à-Vent. A little heavier than most Beaujolais wines. It ships and keeps well.

Fleurie. This is my choice. It is light, fruity; it is exceptionally good chilled. I always stock up on it for summer buffet suppers.

Brouilly and **Morgon.** Both well known and good. Morgons are reputed to be long-lived.

Just north of the district of Beaujolais is the district known as Mâconnais. In the main town—**Mâcon**—the famous restaurant in the old Hotel de France et d'Angleterre serves the local white Burgundy wines. These Mâconnais whites are as delightful as the reds of Beaujolais, though not nearly as well known. Some is sold as Mâcon Blanc, a clean-tasting, simple white wine.

Not quite so simple is **Pouilly-Fuissé,** named for two of the *communes* of Mâconnais. This is a really excellent white Burgundy that should be more widely appreciated. It is far superior to just average white wines from well-known districts, and is often equal or superior to many far more expensive "great" whites. Look for

continued on next page



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CORKSCREW *continued*

Soiutré on the label. The finest Pouilly comes from this little town in the heart of the area. Occasionally you may find a bottle labeled **Pouilly-Vinzelles;** it is notable for its fresh, delicate quality.

Pouillys are very pale—like Chablis, sometimes greenish. They should be drunk young, and, of course, chilled.

A few miles beyond the Mâconnais district begins the greatest area of Burgundy, the Côte d'Or or Golden Slope. The term refers to the low hills, dotted with vineyards, that range from the little town of Chagny north to Dijon. This small area, less than forty miles in length and often only a few hundred yards wide, has been producing wines since the days of the Romans. Centuries later, the dukes of Burgundy were so proud of the product that they called themselves "lords of the finest wines in Christendom."

Of course, the land on the Golden Slope is extremely valuable. Most of the famous vineyards are very small, some no more than two or three acres. And although small, each vineyard is held by many owners, often in parcels of less than an acre. Each owner does just as he wishes with his plot of land and with his harvest; this is partly responsible for the great variety in Burgundy wines.

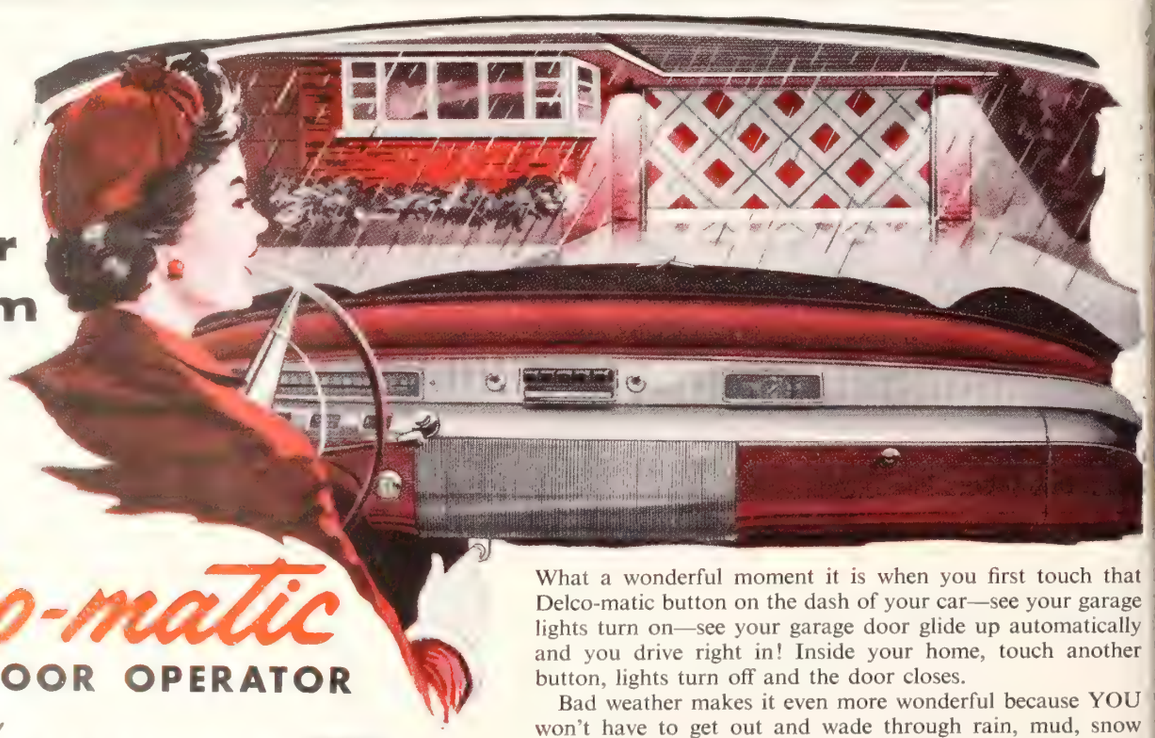
Here are some points to remember when shopping for wines from the famous Golden Slope:

You should know about bottles labeled simply "Burgundy Wine." Since the wine is so famous, some *négociants* or shippers stretch it with inferior wine from other areas. The bottles carry the label "Burgundy" but the wine is not genuine Burgundy and cannot compare with the unblended wine from a specified area within Burgundy, or better, from a named vineyard.

Some years ago, various *propriétaires* and honest shippers who were proud of their wines took steps to protect the Burgundy reputation. Bottles labeled "*Appellation Contrôlée*" contain wine from shippers or proprietors whose practices have passed inspection by local committees set up in the wine districts. Another indication of good honest wine is the name of the vineyard on the label. The owner or the shipper who buys from an outstanding

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CORKSCREW *continued*

vineyard rarely adulterates his wine. Still another guarantee of honesty may appear on the label: "*Mis en bouteilles par le propriétaire*," or "*Mis au Domaine*," or "*Mise du Domaine*"—meaning bottled by the owner or grower under the rules for the area.

Beware too, of bottles labeled "*Mis en bouteilles dans mes caves*"—anyone can bottle wine in a cellar. We all could.

The lower half of the Golden Slope is known as the Côte de Beaune, after the picturesque city of Beaune. The first district you come to is **Montrachet,** thought by many people to be the greatest white wine district in the world. The names of two of its villages often appear on labels—**Puligny** and **Chassagne.**

From Puligny comes the fabulous wine known simply as **Le Montrachet.** The vineyard that produces it is so small that only a few hundred cases of Le Montrachet are sold each year. It is very expensive, almost in the class of Champagne, but if you find a bottle don't hesitate to splurge. It goes wonderfully with fish dishes, veal, and, in my opinion, chicken.

Other wines of the Montrachet district are so outstanding that it seems wrong to rank them below anything. They may be slightly less grand than Le Montrachet, but they are still to be highly prized. Under Montrachet or Puligny-Montrachet look for these vineyard names on the labels: Bâtard-Montrachet, Chevalier-Montrachet, Les Combettes, Les Chalumeaux. Under Chassagne-Montrachet, look for Les Ruchottes or (again) Bâtard-Montrachet.

Montrachets should be drunk young, but not as young as Pouilly-Fuissés. They are more majestic, with roundness and body. They are classified as dry wines: that is, they are to be drunk with meals. But they are sweeter than most white Burgundies, and far from the astringent dryness of a Chablis.

It's good to remember there is a very small amount of red Montrachet produced each year. If you find some, try it. It is not the big wine the white is, but it is an excellent lighter red Burgundy and a good choice for less rich beef or lamb dishes or for cold beef.

Next to Montrachet is another, almost as great, white wine district: **Meursault.** These wines are not so sweet and they have remarkable softness. They are especially good with turkey, capon and similar foods. Vineyard names to look for under Meursault are: Les Perrières (the best), Les Genevrières, Santenots (which also makes some red wine), Les Bouchères, Les Charmes. These are the Meursaults most generally available in American wine shops. All are outstanding.

Farther north is **Volnay,** famed for red wines. Many people think there is a "Burgundy type"—a dark red wine, heavy and rich. Volnay wines demonstrate dramatically the great variety to be found among Burgundies. Here the climate is a little sharper than in many neighboring areas, and the severity probably has something to do with the rare qualities of these wines—light, round, fragrant. Volnay wines are a treat to sniff. The famous vineyards listed on labels are Les Caillerets (one of the leading vineyards on the Côte de Beaune), Les Champans and Les Fremiets. These wines mature sooner than most of the great reds of the region.

A very short distance beyond Volnay is an old village with a tree-lined canal criss-crossed by stone bridges. This is **Pommard** probably the best known name among Burgundy wines. Pommard wines are light, delicate and sometimes have an unusual softness. Sad to say, its popularity has encouraged shippers to stretch it. Read the labels carefully and look for wines from these vineyards: Les Épenots, Les Rugiens-Bas, Clos de la Commaraine, La Platière, Les Petits-Epenots.

A few miles up the Golden Slope from Pommard is the capital city of Burgundy, Beaune, so devoted to wine that every spare foot of space—even the old wall of the town—is used for wine cellars. Most well-known Burgundy shippers have their headquarters in Beaune, and here, too, is the famous Hospice de Beaune whose medieval courtyard is the scene of an annual wine auction attended by buyers from all over the world. The Hospice was founded over 500 years ago as an almshouse and today owns many valuable vineyards received as gifts.

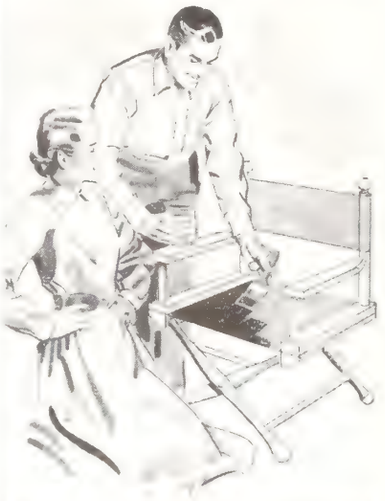
Beaune wines are fine, light, sometimes with a touch of the velvety quality associated with big Burgundies. Look for these vineyards on the labels: Les Fèves (delicate), Les Grèves (velvety), Les Marconnets, Les Clos-des-Mouches (velvety and elegant). There is a refreshing white Clos-des-Mouches produced by one of the great and dependable shippers, Joseph Drouhin.

On the northern edge of the Côte de Beaune is an amazing

continued on next page

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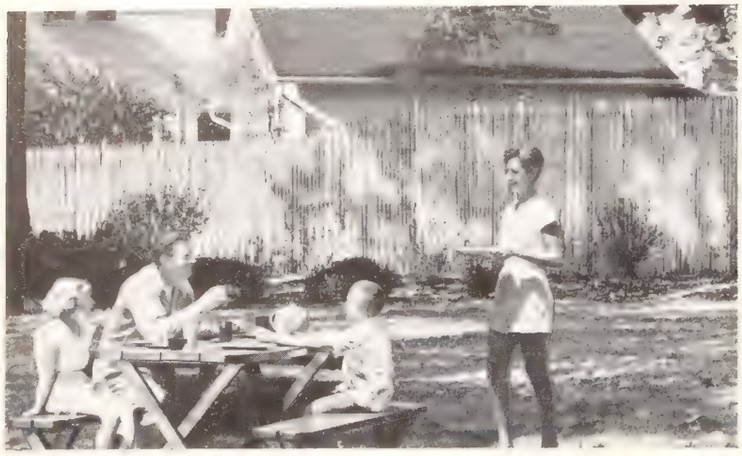
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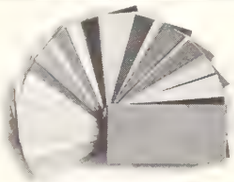
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area surrounding the little town of **Aloxe-Corton.** Here vineyards produce fine reds and white wine that ranks with the greats of Burgundy—the little known **Corton-Charlemagne.** It is dry and has depth, but most interesting, it has a unique aroma and after-taste that is almost spicy. Some people claim it resembles cinnamon. Part owner of this surprising product is Louis Latour, another excellent shipper.

The best reds of Aloxe-Corton serve as an introduction to the northern half of the Golden Slope. They are darker than other reds of the Côte de Beaune and longer in maturing. If drunk too young, they will be harsh. At their best, they are rich and delicate and excellent with beef, chicken (if you like red wine with chicken) and cheese. The finest vineyard is **Le Corton.** M. Latour is also part owner of this, along with Prince de Merode. Other vineyard names to look for are Corton-Bressandes and Clos du Roi.

The Côte de Beaune excels in white Burgundies and some lighter reds; the upper half of the Golden Slope, the short 12 mile stretch known as the Côte de Nuits, produces the "big" reds.

The terrain and the northern sun of the **Côte de Nuits** have profound effects on the wine. A slight change in the angle of a vineyard hillside varies the amount of heat the vines receive from the slanting rays of the sun. Small vineyards of only a few acres, side by side, may be planted to the same grape varieties and seemingly exposed to the same weather. Yet they yield wines different in aroma, body and quality.

Nuits-Saint-Georges is the largest town of the Côte de Nuits. Like Beaune, it is a center for wine shippers, among them Henri Gouges, one of the leaders in the struggle to preserve high standards in wine production. Here and in the nearby town of Premeaux are many shippers who manufacture sparkling Burgundy. This is Burgundy's least attractive product. The best Burgundies are never made into sparkling wine. Why should great still wines, commanding high prices, be converted into an artificial wine? Sparkling Burgundy is made from average, often inferior, Burgundy to which a massive dose of sugar is added, thus turning it into a sweeter wine. To my taste, a sweet red with bubbles is a monstrosity.

The area surrounding Nuits-Saint-Georges does produce some good sound red wines, dark and so heavy you can almost eat them. They are bitter when young and need time to mature. These wines are robust but not among the "greats" of the Côte de Nuits. The vineyards to look for are Le Saint-Georges, Les Boudots, Les Cailles and Les Vaucrains.

Just beyond is the district of **Vosne-Romanée,** small in size but tremendous in reputation. Its leading vineyards total only 150 acres; the most famous of all, Romanée-Conti, covers only 4½ acres. **Romanée-Conti** is a wine dreamed and talked about, coveted and sought by wine connoisseurs around the world. It has all the qualities that go to make a great Burgundy. It is a brilliant dark red; it has a rich fruity aroma; it has a velvety texture; it is full but not heavy. Wine experts say it is "perfectly balanced."

The wine produced by Romanée-Conti is not nearly enough to meet the world-wide demand. So Romanée-Conti is very expensive, as costly as some Champagnes. But never mind the expense; the experience of drinking this great wine when it is fully matured is worth what you pay. Responsibility for the greatness of Romanée-Conti must go partly to the owner of the vineyard, M. de Vilaine, who has always been most particular about the reputation of his wine. He was the first proprietor to list the name of the Domaine on his labels. He does not bottle the wine in poor years.

Several other wines produced in this area are only slightly less great than Romanée-Conti. Two are magnificent: **La Tache,** also owned by the Domaine de la Romanée-Conti; and **Les Richebourg** (a little fuller bodied), partly owned by the same proprietor. Another great is **La Romanée,** from a vineyard of only 2 acres.

Other outstanding wines to look for from the Vosne-Romanée are La Romanée **Saint-Vivant, Les Malconsorts, Les Beaumonts.** All these should be served on special occasions, and all deserve to be accompanied by elegant food. When you splurge on them, treat them with care. Do not ever gulp them. Sip them slowly. Savor every drop.

Next to Vosne-Romanée is an area that is a delight to the wine drinkers: **Flagey-Échezeaux.** Its excellent wines are not well known, and prices are still fairly reasonable. They are heavier than the incomparable Romanée wines but smooth and rich when well matured. The best vineyards are Les Grands-Échezeaux, Les Échezeaux and Les Beaumonts.

Clos Vougeot, near Les Grands-Échezeaux, is a large vineyard

continued

surrounded by a stone wall and dominated by a medieval castle. The castle, built by Cistercian monks who were the original operators of the vineyard, is now the property of the Chevaliers du Tastevin, an international organization of wine lovers. Members gather here once a month for a magnificent dinner accompanied by the best Burgundy wines. Clos Vougeot is the largest of the leading Burgundy vineyards. 125 acres, but is parceled among more than fifty owners. Some of the wine is superb, some indifferent, depending on who makes it. At best, it is very full and rich with a distinct perfume, one of the great Burgundies. There is also a small amount of white wine known as Clos Blanc de Vougeot. It is not a great white, but is very dry, full of flavor, and certainly good.

Chambolle-Musigny presents another surprise to the Burgundy drinker. This little town, perched under the highest point in the Golden Slope, ships the most delicate reds of the Côte de Nuits. They are noted for fragrance and charm. The best and most highly perfumed is Musigny. **Les Bonnes-Mares** is little known but outstanding. Les Amoureuses is excellent.

A small part of Les Bonnes-Mares is located in the neighboring commune of **Morey-Saint-Denis** and some of the bottles carry this name. Burgundians have high respect for the Morey-Saint-Denis name. Here again is a chance for wine lovers to get excellent value at low cost. The wines are hearty and rich and take from 10 to 20 years to reach their peak. The best are from **Clos de Tart,** a vineyard founded by nuns in the 7th century, and Clos des Lambrays. Others less outstanding but still fine are Clos de la Roche, Clos Saint-Denis, Les Chabiots, and Les Charnières.

Near the end of the Côte de Nuits is the town of **Gevrey-Chambertin,** and the road entering the town is lined with famous vineyards, among them Le Chambertin and Le Clos de Bèze, producers of a red wine so great that it rivals Romanée-Conti. Not as delicate as the Romanée wines, it has a majestic quality: deep red, full flavored, richly fragrant. Chambertin was Napoleon's favorite and became so widely known that neighboring vineyards sometimes add the name to their own, as for example, Charmes-Chambertin. Though none of these wines from neighboring vineyards equals the two greats, **Le Chambertin** and **Le Clos de Bèze,** some are well worth looking for: Charmes, Latricières, Ruchottes and Mazys.

The last commune before you reach Dijon has the odd name of **Fixin.** Here the wines are similar to those of Gevrey-Chambertin and sometimes their equal. **Clos de la Perrière** (not to be confused with Clos des Perrières of Meursault) produces wine second only to the top quality Chambertin and Clos de Bèze. **Clos du Chapitre** is a good strong Burgundy.

It's an odd fact that Dijon, once the capital city of the Dukes of Burgundy and now the mustard capital of France, has no great restaurant with a fine Burgundy wine list. Such, however, is to be found to the west in Saulieu on the road to Chablis. Here M. Dumaine serves some of the best food and wine in France.

Well beyond Saulieu northwest toward Paris is the last wine district of Burgundy, noted for the unique white wine, **Chablis.** The area is remote and hilly and the vines fight for survival through rain, hail and frost. The growers in Chablis have a hard existence too. They scramble up and down the steep slopes, pushing the shallow soil back around the vine roots after each rain. They even haul the mud that has washed down the hillsides back up in baskets. The result of all this struggle, if the year is good, is a fine pale greenish wine, delicate and so dry that many people call it flinty. Most oyster lovers (myself among them) regard it as the perfect accompaniment for that delicacy. It is a wonderful choice for other fish dishes and for cold summer lunches. Be sure you select a good Chablis, for much of the wine bearing this label is poor quality. Names to watch for are Blanchots, Grenouilles, Les Clos, Vaudésir, Les Preuses, La Moutonne. Drink it chilled, of course.

Altogether, the buyer of Burgundy wines has choices ranging from the gay Beaujolais to the rich Chambertin, from mellow Montrachet to flinty Chablis, with many nuances in between. If you are searching for a particular Burgundy and your wine merchant can not supply it, it is quite possible he will be able to help you to find one very similar. Often wines from little known or lesser vineyards, in a very good year, will be excellent buys and nearly the equal of some outstanding names.

Remember that whites should be drunk young, from one to three years old. The length of time that the reds take to mature varies. Beaujolais can be drunk from 6 months to three years old; reds of the Côte de Beaune are ready in 5 to 8 years; the big wines of the Côte de Nuits often take 10 to 20 years to mature. Buy with this in mind: young reds may be inexpensive, but you must resist temptation. For full enjoyment, store them properly until they reach their peak.

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Fish Cook Book



By JAMES A. BEARD

To millions of Americans, perhaps even to *most* Americans, fish is a food that is dipped in flour or cornmeal and fried until it is dry and hard. A typically American way to eat fish is to douse it with catsup, a practice I can explain only by theorizing that people have found out that catsup has a distinct flavor while overcooked fish does not. Many Americans eat fish without the slightest notion of what fish they are eating.

The culinary maltreatment of fish seems strange in view of its abundance. There are literally hundreds of varieties of edible fish in our coastal waters, rivers and lakes. Fresh, frozen, smoked and canned fish is available in our markets the year round. The mystery remains: why isn't more fish cooked better?

Every spring, fresh-water fishermen check their gear and depart on weekend excursions to lakes and mountain streams. What will happen to all the pike, rainbow trout and small-mouthed bass they proudly bring home? Some will be eaten by dutiful families, anxious not to hurt father's feelings. Some will be given away to the family next door. But many, far too many, simply will be thrown away.

I suspect widespread waste of fish will cease in this country only when housewives become aware how simple it is to cook. In general, fish is so tender and bland that complicated preparations are not needed. Nearly every variety that can be bought or caught can be made into delicious dishes. I have encountered only a few sorts of fish that are best left in the water.

All fish—fresh water, salt water, shell fish—is delicate fare. The cardinal rule is never, *never*, overcook it. Cook it quickly, gently, just to the point of doneness—not a minute more. Doneness means the flesh is flaky and still moist. Fish does not call for strong condiments. Use delicate sauces that enhance it, rather than overwhelm it. When calculating servings, allow ⅓ to ½ lb. edible fish (minus bones, tail and head) per person or about 1 lb. whole fish.

Fish properly cooked, still moist and tender, combines well with crisp accompaniments: fried potatoes or heated potato chips; slices of cucumber, firm and bitey; French fried parsley; corn bread squares, toasted tortillas or toasted French bread. The touch of perfection is to serve fish accompanied by a bottle of chilled white wine, always dry, never sweet. Among many good selections are France's great white Burgundies, including Chablis and Pouilly Fuissé; the charming wines of the Loire district, such as Muscadet and Sancerre; the drier Alsatian and German wines; dry California whites, such as Riesling and Pinot Blanc.

Here are fish recipes to help you get the best from this delectable food—interesting ways to prepare small whole fish or fillets of fish; unusual ways to use shrimp, one of the great favorites, and other shellfish; ways to simplify your cooking problems and cleaning problems by using foil; and what to do with a can of tuna—that most abused of delicacies.

En Papillote

Fillets of Shad en Papillote

This popular French method of preparing fish is the best way to preserve all the flavor and juices during cooking. It used to be a complicated process that involved cutting parchment, oiling it and folding it into cases. Now with aluminum cooking foil we can accomplish the same job with no trouble. Allow one good sized fillet for each serving. For each fillet, tear off a piece of aluminum foil large enough to wrap it completely. Brush one side of the foil with melted butter or olive oil and place the fillet in the center. Season the fish with salt, freshly ground black pepper, and a squeeze or two of lemon juice if you like. Dot it with butter. Bring the foil up over the top of the fish fillet and double-fold the edges to form a tight package. Close the ends of the foil by folding them over and turning them up so the juices will not run out.

Heat the oven to 425 degrees. Arrange the packages of fillets in a row on a baking sheet and cook them for 18 minutes. Then open one package and test the fish with a fork or toothpick. If the fish flakes easily, it is done. If not, return it to the oven and cook for a few more minutes.

Serve the fillet in its foil package so that none of the juices are lost in transferring it to the plate.

VARIATIONS

- Prepare the fillets of shad as above, but to each fillet add 1 teaspoon of grated raw onion and 1 tablespoon of finely chopped parsley.
- Prepare the fillets of shad as above, but to each fillet add 1 tablespoon of cream and a little grated Parmesan cheese.
- Prepare the fillets of shad as above, but add 1 or 2 teaspoons of duxelles to each.

DUXELLES

To prepare duxelles (a concentrated mushroom paste with many uses in cooking), chop one medium onion very fine and chop one-half pound of fresh mushrooms, caps and stems. Press the chopped mushrooms in a folded napkin or towel to remove all excess moisture. Melt 6 tablespoons of butter in a skillet and add the onion. Cook this gently over a very low flame until just transparent. Then add the mushrooms and let the mixture cook slowly until it is reduced to a paste. Add 1 teaspoon of chopped parsley, salt and freshly ground pepper to taste. Continue cooking until there is little or no moisture left. This paste may be stored in a jar in the refrigerator where it will keep for weeks. It is a delicious addition to various fish dishes.

Other Fillets en Papillote

Fillets of any other white-meated fish, such as cod, haddock, ocean perch, and sole, may be cooked in the same manner as fillets of shad.

Frozen Fillets en Papillote

Thaw frozen fillets at room temperature or thaw on the shelf in the refrigerator until they can be separated easily. Do not let them become mushy. Cook according to any of the recipes above.

Trout en Papillote

This calls for small trout, not over 12 inches. Allow 1 or 2 per serving, depending on the size of the fish. If you catch the trout yourself, here is the way to clean it. With a sharp knife slit the belly of the fish from the vent near the tail to the head and then remove the intestines. Wash the fish thoroughly inside and out under cold running water. Small trout are usually served whole with head and tail intact. If this disturbs you too much, you may cut them off, but you will have a tastier dish if you don't.

For each trout, take a piece of foil large enough to wrap it completely. Brush one side of the foil with melted butter or oil and place the fish in the center. Season the inside of the fish with salt and pepper and tuck in 1 or 2 sprigs of parsley. Brush the top of the fish with butter, season with salt and pepper and top with a slice of lemon. Bring the foil up over the fish, overlap about 2 inches and fold. Then fold up the ends to hold in the juices.

Heat the oven to 400 degrees. Arrange the packages of trout on a baking sheet and bake for 10 minutes. Then open the foil at the top and turn it back slightly. Continue cooking until the fish flakes easily when tested with a fork or toothpick. This will take only a few minutes; so watch it closely.

VARIATIONS

- For each trout chop 2 mushrooms and sauté them lightly in butter. Prepare the trout as above. Top with mushrooms and a teaspoon of chopped chives.
- Prepare the trout as above, and top with 1 teaspoon of grated onion, 2 tablespoons of tomato paste and a pinch of dried basil. While the trout are baking, fry a strip of bacon for each serving. Serve topped with crumbled bacon bits.

Stuffed Striped Bass en Papillote

This recipe is suitable for any 3 to 5 pound fish to be cooked whole. When you buy the fish, have it cleaned and prepared for stuffing at the fish market. If you clean it yourself, here is the method. Place the fish on a table, holding it by the tail with one hand, and with a sharp knife scrape toward the head removing all the scales. It is easier to do this if the fish is wet. Next, slit the belly from the vent near the tail to the head and remove the intestines. Remove the fins

by cutting around them and then pulling them out. Do not try to cut them off with shears, for this does not remove the tiny bones at the base of the fins. Cut into the backbone on both sides at the base of the head, and then place the fish so that the head is hanging over the edge of the table. It can then be easily snapped off. Cut off the tail. Finally, wash the fish thoroughly under cold running water. For the stuffing you will need:

2 slices of salt pork
4 tablespoons of butter
½ cup of finely chopped onion
¼ cup of finely chopped celery
¼ cup of finely chopped green pepper
1 cup of fine crumbs
1 teaspoon of thyme
¼ cup of choppd toasted almonds

Melt the butter in a skillet and add chopped salt pork. After it has cooked and browned, add the onion, celery and green pepper and cook until they are just soft. Then combine this mixture with all the rest of the ingredients. Stuff the fish; fasten with skewers or tie with string.

Take a piece of aluminum foil large enough to hold the fish and brush it with melted butter on one side. Place the stuffed fish in the center and arrange 2 or 3 strips of bacon over the top of the fish. Sprinkle with freshly ground black pepper. Bring the foil up over the fish, overlap it and then fold. Close the ends of the foil and fold these upward to hold the juices. Arrange the packaged fish on a baking sheet.

Heat the oven to 400 degrees and bake the fish for 30 minutes. Then open the foil and fold it back at the top. Continue baking for about 10 to 15 minutes, or until the fish flakes easily when tested with a fork. Baste once with the juices in the foil package.

Transfer the fish in its foil wrapping to a hot serving platter.

Shad Roe en Papillote

Shad roe is a great delicacy if properly prepared. There is nothing worse, however, if it is overcooked and dry. Cooking en papillote seems to bring out its best qualities. Shad roe is generally sold in pairs. Allow 1 or a whole pair per serving, depending on the size.

Take a piece of foil for each roe and brush it with melted butter on one side. Place the roe in the center, season it with salt and freshly ground pepper, and add liberal dabs of butter. Top with a generous amount of finely chopped parsley and fold the foil up over the roe, closing it tightly. Fold up the ends of the foil.

Heat the oven to 400 degrees and bake the roe for 20 minutes.

VARIATIONS

- Substitute a partially cooked strip of bacon for the butter on top of the roe.
- Add a good tablespoon of chopped chives to the roe.
- Add a teaspoon or more of duxelles according to taste (see duxelles recipe under Fillets of Shad en Papillote).

Broiled and Baked

Broiled Fillets of Fish

Select any fresh or frozen fish fillets—cod, haddock, ocean perch, flounder, sole, sea bass, or red snapper—and allow one good sized fillet for each serving. If you are using frozen fillets, let them thaw until you are able to separate them easily. Do not let them get mushy.

Most fish fillets need no turning during the broiling, and cook best in the broiler pan or on a shallow baking sheet. Line the pan with foil, and you will have little trouble cleaning it. Brush the foil with melted butter and arrange the fillets on it. Dot them liberally with butter and season to taste with salt, pepper and a little lemon juice, if you wish. If you like a really brown finish on your broiled fish, sprinkle the fillets very, very lightly with flour.

Heat the broiler for 10 minutes and then place the fish about 2 inches from the flame. They will be done in about 8 minutes, but test them with a fork or toothpick. Baste once or twice during the broiling with melted butter.

Serve the fish from the broiler pan, or slip them—foil and all—onto a hot platter.

VARIATIONS

- Baste the fillets with a dry white wine and add a good sprinkling of chopped parsley 2 minutes before they are done.
- For each fillet, sauté 2 chopped mushrooms in butter. When the fillets are half cooked, top each one with the sautéed mushrooms and a teaspoon of chopped chives. Baste with a mixture of dry white wine and butter.
- Heat a package of Maxim's frozen Sauce Armoricaine or Sauce Ile de France (available in most fine food stores) and serve the sauce separately.

Broiled Fillet of Sole with Shrimp Sauce

For four fillets buy 8 large shrimp or 16 small shrimp. Into a pan pour enough dry white wine and water—half and half—to cover the shrimp and add 1 teaspoon of

salt, 1 teaspoon of dried tarragon, 3 or 4 peppercorns and a large slice of lemon. Bring this to a boil and add the unshelled shrimp. Cook them for 3 to 5 minutes, depending on their size. Remove the shrimp with a slotted spoon and let the liquid continue cooking. Shell the shrimp and return the shells to the bouillon. Let this all cook at a rolling boil until the liquid has been reduced to about ½ cup. Strain. In a skillet melt 1 tablespoon of butter and blend in 1 tablespoon of flour. Slowly add the strained fish broth and cook until thickened. Beat 1 egg yolk with ½ cup of cream and blend this into the thickened sauce. Cook until just heated through and thick; do not boil. Chop the shrimp; add to sauce.

Broil the fillets according to previous directions, and when they are done, spread the sauce over them; sprinkle it lightly with grated Parmesan cheese and return to the broiler just long enough to melt the cheese and glaze the sauce.

VARIATIONS

- Use half the amount of shrimp and add ⅓ cup of crab meat to the sauce.
- Instead of making the fish bouillon, use ½ cup of clam liquor to make the sauce and add minced clams.

Broiled Whole Fish

Small fish may be broiled whole without splitting. If the head and tail are left on the fish will be juicier. Clean the fish (see instructions for trout and striped bass) and dust with flour. Line the broiler pan with foil to catch the juices and grease the rack well with butter or oil. Rub the fish thoroughly with butter and season.

Heat the broiler for 10 minutes; place the fish on the rack about 3 inches from the flame. Broil for 5 minutes on the first side and then turn, brushing with more butter. (Very thin fish, such as flounder, will not need to be turned.) Cook for 5 more minutes and test for doneness with a fork or toothpick. Be sure to get the skin very crisp. If necessary, move the fish closer to the flame for the last minute of broiling.

Serve with lemon wedges and melted butter with chopped parsley.

Broiled Fish Steaks

Fish steaks may be cooked in the same way as fillets. If they are very thick and meaty, they will need to be turned once during the broiling. Cook them for 5 minutes before turning, and be sure to brush them well with melted butter on the second side. Cook for another 5 minutes and then test for doneness with a fork. Baste often to prevent dryness.

Grilled Fish with Herbs

Select a whole fish—striped bass or salmon trout would be a good choice—and clean it according to directions for striped bass, or have your fish dealer clean it for you. Split it open for broiling, and arrange it on a well greased broiler rack, skin side down. If you prefer, arrange it on foil in the broiling pan. Sprinkle it lightly with flour, dot with plenty of butter and season to taste.

Heat the broiler for 10 minutes and place the fish 3 inches from the flame. Baste several times during the cooking with melted butter. Split whole fish will cook without turning in about 10 minutes, but the length of time depends on the thickness. Test for doneness.

When the fish is done, put a good layer of dried parsley and dried fennel or thyme on a flameproof platter. Place the broiled fish on top of this and top it with more dried herbs. Pour 2 ounces of warm cognac over the fish and ignite it. Bring the flaming platter to the table.

Baked Stuffed Salmon

Select a 4 to 8 pound salmon and have the fish dealer clean it for baking. Or clean it according to instructions for Stuffed Striped Bass en Papillote.

For the stuffing you will need:

4 tablespoons of butter
¼ cup of chopped green pepper
¼ cup of chopped onion
2 to 3 cups of dry bread crumbs
1 cup of chopped cooked ham
¼ cup of chopped chives
¼ cup of chopped parsley
1 teaspoon of dried tarragon
Salt, pepper
½ cup of red wine
Bacon or salt pork
2 cups of canned tomatoes

Melt the butter and sauté the green pepper and onion gently for a few minutes. When they are tender, but not browned, add them to the bread crumbs, ham, chives, parsley and tarragon. Add salt and freshly ground pepper. Moisten the stuffing with a little red wine—about ⅓ cup—stuff the fish and fasten it with skewers or tie it with string. Arrange the fish on a greased baking pan and top it with strips of bacon or salt pork. Surround it with 2 cups of canned tomatoes and put it into a 350 degree oven. Baste it during the cooking with the pan juices and a little additional red wine. Cook for 40 minutes and test for doneness.

Remove the stuffed fish to a hot platter; blend the pan juices and taste for seasoning. Serve pan juices as sauce.

VARIATIONS

- Substitute a whole red snapper.
- Use any other fish, but substitute dry white wine for the red.
- Sauté finely chopped garlic and add it to the canned tomatoes before you put them around the fish in the pan.



Sautéed and Oven Fried

Sautéed Whole Fish

The classic French cooking method, sauté meunière, is excellent for small whole fish, such as trout, smelt, butterfish, porgies and dabs.

Clean the fish according to instructions for trout and striped bass. You may leave the heads and tails on or remove them, as you wish. Wash fish well and dip in milk and then in flour. In a large skillet heat butter and good olive oil, half and half. The oil is very important, for it prevents the butter from scorching and giving the fish a burned flavor. You will need plenty of butter and oil—at least a tablespoon for each fish. When it is bubbling and hot, place the fish in the skillet and sauté them until they are nicely browned on one side. Turn them carefully, season to taste with salt and pepper and finish cooking the other side. Test for doneness with a fork or toothpick to see if it flakes easily. Add more butter and oil after turning the fish if it is necessary.

When the fish are done, remove to a hot platter, add butter to the pan to melt, toss in a handful of chopped parsley and pour this over the fish.

Oven Fried Fish

For four servings, select 4 small whole fish or 4 fillets. If you are using whole fish, clean them as for striped bass; remove heads and tails.

Melt ½ cup of butter and pour half of it over the bottom of a baking dish lined with foil. Heat the oven to 500 degrees and then heat the baking dish for 3 minutes before you place the fish in it. Meanwhile beat 1 egg yolk with ⅓ cup of cream or rich milk, and salt and pepper to taste. Dip each fish or fillet in the egg and milk and then roll it in fine dry bread crumbs. When the fish are all coated and the baking dish is hot, arrange the fish in the dish, pour the rest of the melted butter over them and bake for 10 minutes, or until they flake easily when tested with a fork. Serve with lemon wedges and tartar sauce.

Sea Bass Niçoise

Select a small sea bass—one small enough to be sautéed whole. Proceed as for sautéed whole fish and add one thinly sliced onion to the skillet while the fish is cooking. Meanwhile, peel, seed and chop a medium sized tomato. When the fish is done, remove it to a hot platter and add the tomato to the onion in the skillet. Cook this rapidly until it is thoroughly soft and add ½ cup of dry white wine and a generous number of tiny pitted black olives. Heat through and blend with the pan juices and pour over the fish. Garnish with anchovy fillets.

Poached

Poached Fillets of Fish

In a shallow pan put just enough water and dry white wine—half and half—to cover the fish fillets. Add salt to taste, 2 or 3 peppercorns, 1 bay leaf, 1 onion and 1 teaspoon of thyme. Bring this liquid to a boil and cook for 10 or 15 minutes to mellow the flavors. Add the fish fillets, and a little more wine, if the liquid has boiled down too much. Poach the fish gently—do not boil it—in this stock (called court bouillon) until it is barely done. This takes only a few minutes. Test with a fork or toothpick. When the fillets flake easily, remove them to a hot platter and keep them warm in a low oven.

Reduce the liquid over a brisk flame until it is a rich broth. For 4 fillets, you will need about ¾ cup of broth. In the upper part of a double boiler, melt 4 tablespoons of butter. Blend in 3 tablespoons of flour and gradually add the fish stock, stirring constantly to keep the mixture smooth. Add ¾ cup of milk and cream mixed and continue stirring until the sauce is smooth and thickened. Season to taste with salt and freshly ground black pepper. Spread this sauce over the fillets: dust with buttered crumbs or grated cheese, and glaze under the broiler flame. Garnish with sliced hard cooked eggs, chopped parsley.

VARIATIONS

- Substitute tomato juice for the water in the bouillon and add 1 clove of garlic, minced and sautéed in a little butter. When the fillets are done, remove them to a hot platter and reduce the liquid to 1 cup. Add 2 tablespoons of tomato purée and cook and blend this sauce until rich. Taste for seasoning. Pour over the fillets. Garnish with black olives, anchovy fillets and chopped parsley.
- When the fillets are done, remove them to a hot platter and reduce the liquid over a brisk flame to ½ cup. Take the broth from the fire and gradually add it to two lightly beaten egg yolks. Heat 1 package of Maxim's frozen Sauce Armoricaine and slowly stir in the egg yolk and broth mixture, being careful not to let it boil. Pour this sauce over the fillets and serve garnished with chopped parsley.

Poached Whole Fish

Use a whole striped bass, sea bass, red snapper, sea trout or any other fish of around 5 pounds, prepared for cooking as under Stuffed Bass en Papillote.

Prepare a bouillon as for poached fillets. Wrap the fish in a large piece of cheesecloth, leaving long loose ends of the cloth to use as handles, and lower it into the boiling liquid. Or place the fish on a rack and lower it into the liquid. Poach it gently—do not boil—allowing about 8 minutes per pound. Test for doneness with a fork.

Cover a hot platter with a folded linen napkin the length of the fish. Carefully unwrap the fish from the cheesecloth and place it on the napkin. Remove skin, and decorate with lemon slices.

Cold Dishes

Escabeche of Fish

This cold fish dish is a perfect choice for a luncheon on a hot summer day, for a first course at dinner or for a surprise dish at a buffet. Select 2 pounds of fish fillets or steaks. Dip them in lemon juice, dust them with flour and sauté them in butter and oil, as for sautéed fish. When they are done, remove any skin and bones and arrange them neatly in a deep dish.

Make a cold sauce by mixing ½ cup of olive oil, 3 tablespoons of wine vinegar, ¼ cup of chopped onion, ¼ cup of chopped green pepper, 1 teaspoon of dried tarragon, 2 tablespoons of finely chopped parsley and salt to taste. Pour this over the fish and let it stand in the refrigerator for 24 hours.

To serve, garnish with green olives and lemon or lime wedges.

VARIATION

- Substitute the following sauce: Mix ½ cup of olive oil, 3 tablespoons of lemon juice, 1 tablespoon of chopped fresh dill, 2 tablespoons of chopped parsley, 1 small minced onion, 1 tablespoon of capers and salt to taste. Garnish with green olives and lemon wedges.

Cold Salmon in Jelly

Select a large center slice of salmon weighing 3 to 4 pounds. Pour enough white wine and water—half and half—into a kettle to cover the fish. Add one half lemon, 5 or 6 peppercorns, salt to taste, an onion stuck with 2 or 3 cloves, 1 teaspoon of dried thyme and several sprigs of parsley. Bring this to a boil and boil for 15 minutes. Wrap the salmon in a strip of cheesecloth, leaving long ends of the cloth to use as handles. Lower it into the water, or place it on a rack in the water. Bring the bouillon to the boil again, lower the flame and let the fish simmer. Allow about 8 to 10 minutes to the pound (the length of time will depend on the thickness of the fish) and then test for doneness near the bone.

Remove the fish to a platter and take off the skin. Continue cooking the broth at a rolling boil until it is reduced to 1 cup. Strain. Return it to the stove, add the white and the shell of one egg and beat with a rotary beater while the egg cooks in the broth for a minute or so. Remove beater and continue cooking broth for 1 more minute. Strain it through a very fine sieve or a linen napkin.

Soak ½ envelope of plain gelatin in ¼ cup of cold water and add this to the broth. Heat until the gelatin is thoroughly melted, then set the broth aside to jell. When it is partly set, but not firm, beat ½ of it into ½ cup of mayonnaise. Add 2 tablespoons of chopped parsley, 2 tablespoons of chopped chives (or little green onions) and 2 tablespoons of chopped fresh dill, if available. Chill the mayonnaise mixture until it is firm enough to hold its shape; then spread on the salmon. Cover the top of the fish with this mixture and decorate it with stuffed olives, pimiento strips, green pepper rings and parsley. Surround with stuffed hard-cooked eggs, sprigs of watercress and the rest of the jellied broth, chopped and heaped in small mounds.

You can use other fish for this recipe or substitute fish steaks or fillets.

Shellfish



Shrimp with Hot Dunk Sauce

For 4 servings, buy 2 pounds of large shrimp. Shell and clean the raw shrimp. Make a sauce of 1 cup of dry white wine, 1 tablespoon of lemon juice, 2 dashes of Tabasco sauce, salt to taste, freshly ground black pepper, 1 teaspoon of dried basil, 1 finely minced clove of garlic and ¼ cup of olive oil. Soak the raw shrimp in this mixture for 1 or 2 hours.

Line the broiler pan with foil and heat the broiler for 10 minutes. Drain the shrimp; heat the sauce in which they have soaked and add ½ cup of melted butter. Arrange the shrimp on the broiler pan and pour enough of the sauce over them to coat them well. Place pan about 3 inches from the flame. Turn the shrimp as soon as they get pink and broil on the other side. The total broiling time will be about 5 minutes. If necessary, spoon more sauce over them after turning. Serve with the pan juices and the rest of the hot sauce for dunking.

Shrimp Floridian en Papillote

For 4 servings, buy 2 pounds of raw shrimp. Shell and clean them. Blend ½ pound of blue cheese, Roquefort or Gorgonzola, with 1 8-ounce package of cream cheese. Add 1 tablespoon of chopped chives, 1 tablespoon of chopped parsley and 1 clove of garlic finely chopped. Thin this mixture with ¾ cup of dry white wine.

Take four large squares of cooking foil. Place ¼ of the cheese mixture in the center of each piece of foil and top with ¼ of the shrimp and a slice of lemon. Bring the edges of the foil up over the shrimp and fold them together. Fold up the ends of the foil to make a tight package. Arrange the packages on a baking sheet and bake in a 400 degree oven for 30 minutes.

Crab

If you are fortunate enough to have live hard shelled crabs to cook, you can enjoy them at their best. Boil them as you would lobster, by plunging them into boiling salted water, or a mild court bouillon made with half water and half white wine and seasoned with salt and peppercorns. Allow 8 minutes per pound. When the crab is cooked, remove it from the liquid and let it cool enough to handle. Break off the claws and crack them so the meat will be easy to extract. Pull off the back and remove the spongy parts underneath. Remove the apron from the underside of the body. Split crab in two.

Serve this cracked fresh crab with

a rich olive oil mayonnaise flavored with a bit of dry mustard and lemon juice, or with melted butter and lemon juice. This with hot French bread, sweet butter and a bottle of dry white wine is wonderful fare. (The amount of meat in a crab varies according to its size and type. Some crabs contain very little meat; ask your fish dealer how many you will need per serving.)

Pilaff of Crab

Sauté 6 slices of bacon in a large skillet. When they are brown and crisp, remove them and break them into bits. Add 2 medium onions, chopped, and 1 clove of garlic, minced. Cook slowly until barely colored. Add ½ pound of smoked cooked ham cut in thin strips; heat it through, and then add 1 ripe tomato, peeled, seeded and chopped. Cook this down and when it is thoroughly blended and soft, add 3 tablespoons of tomato purée and 1 pound of crab meat. Pour ⅓ cup of warm dark rum or cognac over and ignite it. When it has flamed, add 1 pint of dry white wine, 2 tablespoons of chopped parsley and a tiny pinch of sugar. Simmer for 15 minutes. Add the bacon bits, taste for seasoning and add salt, if necessary. Finally add ⅓ cup of heavy cream, and blend and heat through. Serve with fluffy rice. Serves 4.

Clams

There are two main species of clam—the long-necked soft shell and the little-necked hard shell. It is the hard shell that is most commonly found in the markets. These recipes are for the "little neck" or "round clam" of the Atlantic coast, but can be used for any hard shell variety.

Clam Tart

Wash enough clams to make 1 cup of minced clam meat. Remove the clams from the shells, being careful not to lose any of the clam juice. Grind the meat and measure 1 cup. Line a 9-inch pie tin with pastry made with your favorite recipe and put it in the refrigerator to chill. Sauté 4 bacon slices until crisp, drain and crumble into bits. Sauté 2 tablespoons of minced onion in the bacon fat until just soft but not brown. Drain. Remove the pie shell from the refrigerator, sprinkle the bacon on the bottom and add the sautéed onion. Over this spread the minced clams. Beat 4 eggs into the clam liquor and add enough cream to make 1½ cups of liquid. Add salt and pepper to taste and pour over the clams. Bake in a 450-degree oven for 10 minutes. Reduce the heat to 350 degrees and continue baking until the custard is done. Do not overcook. Test with a knife. When it comes out clean, the pie is done. Serves 4 to 6.

Lobster

As with crab, the best way to appreciate the full flavor of a lobster is to eat it freshly boiled. It is plunged into boiling salted water, or a simple court bouillon (see crab recipe), and cooked 5 minutes for the first pound and 3 minutes for each additional pound. (The most common error in preparing lobster is overcooking.) When it is done, remove it and place it on its back on a board or work table top. With a heavy knife and mallet, split the lobster lengthwise down the middle. Remove the stomach and intestines, but do not throw away the grayish-green liver—or tomalley. This is a delicacy. If there are reddish deposits, they are the roe, known as lobster coral—also good eating. Crack the claws, so the meat can be easily extracted. Serve hot or cold with melted butter and lemon quarters, or with a rich mayonnaise. Allow at least a 1½-pound lobster per serving.

Lobster Fra Diavolo

Select two 1 to 1½-pound lobsters for 2 servings. First, place the lobster on a heavy board or table top, holding its back firmly behind the claws. With a heavy sharp knife stab in between the tail and body shells, to sever its spinal cord. Wash it well, and then with the same heavy knife cut the tail into slices, cutting down through the markings on the tail shell. Next, split the body in half lengthwise, severing it shell and all. Clean out the stomach and intestines, but save the grayish-green liver and any roe to be added to the sauce. Remove the claws.

In a large heavy skillet heat 6 tablespoons of olive oil and add the pieces of lobster, shell and all. Cook rapidly, turning each piece, until the shells turn red. Lower the heat and continue cooking for 10 minutes. Add 2 tablespoons of chopped parsley, 1 teaspoon of oregano, 1 teaspoon of basil, 1 minced clove of garlic, 1 minced onion, a pinch of cloves, 3 cups of fresh tomatoes—peeled, seeded and chopped—and salt and pepper to taste. Cover and cook for 15 minutes. Stir occasionally, to be sure the sauce blends well and the lobster cooks evenly. At the last, stir in the liver and the roe.

Arrange the lobster pieces in the center of a large platter and surround them with mounds of rice. Pour the sauce over the lobster, add ⅓ cup of warm cognac, ignite. Bring to the table blazing.

Scallops

The delicate tiny bay scallops are so delicious by themselves and so easily overwhelmed by elaborate sauces that the best way to prepare them is a simple sauté. Wash them and dry them and sprinkle just very lightly with flour. Heat half olive oil and half butter and add the scallops, tossing them about to brown a bit. They will only need a minute or two. Season with salt and pepper while they cook and add a sprinkling of chopped parsley and a pinch or so of tarragon, if you like. At the very last minute, add a dash or two of lemon juice and a bit of dry white wine. Do not overcook the scallops. They should be tender and juicy. As with oysters, the amount per serv-

ing depends on the size of the scallops.

Larger ocean scallops take to more definite seasonings such as the following recipe with an Oriental marinade.

Broiled Scallops Chinese

Mix equal parts of olive oil, dry sherry, soy sauce and flavor with a spoonful of grated fresh ginger and a minced clove of garlic. Soak the scallops in the marinade for 1 to 2 hours. When you are ready to cook, you may arrange the scallops on individual skewers, if you wish, or broil them on a rack. In either case, pre-heat the broiler, place the scallops about 2 inches from the flame and broil quickly, turning to brown on all sides. They should not take more than 4 or 5 minutes to cook. Baste once or twice with the marinade. Serve with fried rice.

Oysters

The best oysters should be eaten raw—on the half shell. Serve them on a bed of ice, and no catsup, please. A squirt of lemon juice and a dash of freshly ground black pepper is all any worthwhile oyster needs. Size of serving depends, of course, on the size of the oysters. Six is the usual number, but some of the tinier varieties are so small that any hungry male could easily consume three dozen.

Oysters Broiled with Herbs

For 12 medium-sized oysters, mix 4 ounces of sweet butter with ½ cup of chopped parsley, ¼ cup of chopped chives, ¼ cup of chopped chervil, 1 teaspoon of freshly ground black pepper and salt to taste. Top each oyster on the half shell with a goodly spoonful of the mixed herbs and butter, arrange the oysters on a flame-proof pan and run under a broiler flame for a very short time. Oysters really need to be just heated through. They are done when the edges begin to curl.

VARIATION: These may be heated in a 475-degree oven for 4 to 5 minutes.

Oyster Stew

For 1½ pints of oysters and liquor, heat ½ pint of milk and 1 pint of cream. Add the oyster liquor, salt, pepper and cayenne to taste. Add the oysters and bring it just to the boiling point. Meanwhile heat the bowls. Pour the stew into the bowls and add a good tablespoon of butter to each. This makes 4 servings.

Canned Fish

Tuna and others

Canned tuna varies considerably in quality. Most European tuna comes in pure olive oil and is delicious. If you dislike oil, there is a Japanese canned tuna in brine. It is firm and white and a good choice for dieters. Some American canned tuna comes in olive oil, but most is put up in cottonseed oil. If you use this type, be sure to drain well.

The following recipes show you how to get the best out of this delicious canned fish, and indicate where you may substitute other canned seafoods.

Tuna Sauce with Noodles

Soak ¼ pound of dried Italian mushrooms in water for 2 hours. Heat ¼ cup of olive oil in a skillet and sauté 3 chopped cloves of garlic. Peel, seed and chop 2 pounds of fresh tomatoes, or use 1½ cups of strained canned tomatoes. Add these to the sautéed garlic and simmer gently until the mixture thickens slightly. Add the soaked mushrooms, 1 teaspoon of dried basil, salt and freshly ground black pepper to taste. Cook and blend this mixture thoroughly, until it is thick and rich. Add one small can of tuna fish, flaked (or substitute canned minced clams), cook for 10 minutes.

Serve this over green Italian noodles prepared according to instructions on the package. Garnish with a generous amount of chopped parsley. Serves 4.

Salade Niçoise

In the center of a chilled plate place white-meat tuna removed from the can in one whole piece (allow 1 can per person). Around it arrange quarters of ripe tomatoes, a generous supply of green pepper rings, small whole green onions, small black olives and bits of watercress or other greens, if you like. Garnish with strips of anchovy, serve with olive oil, wine vinegar, salt, freshly ground pepper.

Tuna Soufflé

Melt 2 tablespoons of butter in a skillet and blend in 1 tablespoon of flour. Gradually add ½ cup of scalded milk, stirring constantly and cooking very slowly until the mixture is blended and thickened. (If you cannot manage a very low heat on your stove, it is best to make this sauce in the top of a double boiler over hot water.) When the sauce is thickened, season it to taste with salt. Remove it from the stove and mix it with ½ cup of rich mayonnaise.

Beat 4 egg yolks until light and lemon-colored and add them to the sauce. Add a can of tuna finely flaked (or substitute canned crabmeat, salmon or minced clams). Beat four egg whites until stiff, but not dry. Mix half of the egg whites into the tuna mixture, folding them in, but mixing thoroughly. Then add the rest of the egg whites, folding them in very lightly and gently. Pour the mixture into a buttered soufflé dish and bake in a 375-degree oven for 30 minutes, or till puffed and browned. Serves 4.

Tuna and Celery Root Salad

Wash and peel 1 medium-sized celery root. Grate, mix with 1 can of flaked tuna (or flaked lobster meat).

To 1 cup of mayonnaise add 2 teaspoons of dried tarragon and 2 tablespoons of chopped parsley. Mix enough of this tarragon-mayonnaise with the tuna and celery root to bind them. Heap on greens. Garnish with chopped parsley, green pepper rings. Serves 4.





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ART ON THE ROAD

The traveling exhibit, a thriving phenomenon, brings great museums to you

By Emily Genauer

America's cultural fabric was woven, in large measure, by theatrical companies, concert performers and lecturers shuttling tirelessly and profitably back and forth across the country. It was a dizzying spectacle that had Oscar Wilde lecturing to Leadville miners, James Whitcomb Riley reading his Hoosier poetry in New York, traveling stock companies turning up week after week in small towns and large cities everywhere. It was all to satisfy our national "mighty hankering . . . a desire to stretch out and haul in" (the phrase is Henry James') something more than we could find in work or even play.

But art had no place in the cultural caravans. It didn't come to one; one went to *it*—in the great museums in cities like New York, Boston, San Francisco, Chicago. Many smaller cities, to be sure, had what passed for museums, but they were seldom more than the community attic for the discards of the neighborhood rich and their disenchanted heirs. The "treasures" were as likely to include cases of pinned butterflies as brown-gravy paintings of cows grazing in meadows.

Today the situation has been sharply altered. Lecturers, an indestructible lot, still take to the road. But the traveling theatrical company (except for musical comedy) has all but disappeared, beaten to its knees by the movies and bludgeoned by TV.

No prima donnas

Art museums, on the contrary, have mushroomed all over the land at an unprecedented rate (there were over 2,500, at last counting, a fourfold increase since 1910). To a large extent they are functioning in their communities the way theatres used to in the old days, playing host to a continuing procession of art exhibitions which originate in the top museums of the country and travel the way road shows used to. The important difference is that these new "theatres" are getting no second-string stock companies. Paintings are not prima donnas. They don't object to the rigors and tedium of one-night stands. They perform as brilliantly in schools, women's clubs, local libraries and colleges as they do in great city museums.

The phenomenon of traveling art exhibitions came about in an interesting way. In the past, museum directors were grateful for whatever gifts were offered, because, first, they had little else to display; second, it was poor strategy to look a gift-horse in the mouth when it was simultaneously carrying a good part of the museum's financial burden; third, art values have a disconcerting tendency to reverse themselves, and not infrequently yesterday's white elephant becomes tomorrow's sacred cow.

Then income and inheritance tax laws began to change, and museum directors realized that in accepting his gift they might be granting a greater boon to an art collector in tax savings than he was conferring by offering it. So they became very choosy. At the same time all but the richest museums in the largest cities found they could not compete in the open and steadily rising art market for the top works by old and modern masters.

The solution was simple. Museums decided to spend most of their available purchase funds for works by living American artists, concentrating, in many instances, on those in their own communities. To keep their presentations from being overloaded they joined forces and funds with other museums to arrange for borrowing masterworks they could circulate among themselves in a continuing series of displays. Top museums were glad to co-operate not only in the name of education but to ease their storage problem.

continued on next page

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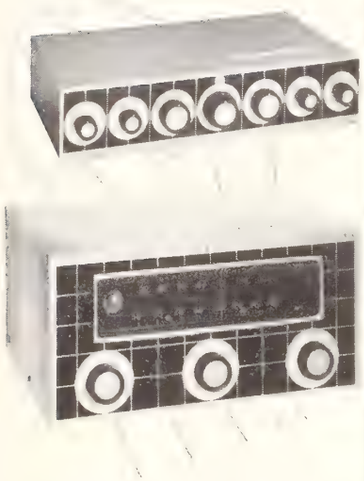
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Certain other major museums (in Baltimore, Boston, Pittsburgh, Cincinnati, San Francisco, Buffalo and Houston, for example) decided the co-operative syndicate idea was good for them, too, since it would effect a great saving in effort and funds if each assembled a couple of fine exhibitions each year and then all kept showing each other's projects.

Of course, the traveling show is not altogether new. One now on view at the Lawrence Museum, in Williamstown, Mass., is a flash-back to the historic Armory Show of 1913, which went from New York to Boston, to Chicago, and was visited by over a quarter of a million persons. They paid admission to see what their newspapers had warned them was an affront to their intelligence. It was the American public's first head-on collision with the modern art movements.

A gentle lot!

The Williamstown exhibition is called "Pioneers of American Abstract Art", and Oh, pioneers, what a mild and gentle lot you seem today! Among the artists in the current show who started all the trouble by taking part in the Armory show 43 years ago are John Marin, Marsden Hartley, Patrick Henry Bruce, Alfred H. Maurer, Charles Sheeler, Joseph Stella. They were rebels in their youth. Their banner might have been that line from Edna St. Vincent Millay's sonnet, "Euclid alone has looked on beauty bare." Many (not all) forgot geometry as they grew older and life seemed either too precious or too complicated to be reduced to neatly conceived patterns of cubes and squares.

But even their early pictures on view at the Lawrence Museum seem tame today. It's because new pioneers have come along, who feel that a cube is as much an object as a house, and neither has a place in painting that should concern itself with things felt rather than seen. The only thing that should be *seen* is paint itself, whipped into a froth in some cases, breathed over the canvas like mist on a mirror in others, or even dripped on it from above in a tangled labyrinth of color that sometimes manages, through some creative miracle, to ensnare the human heart.

"It's later . . ."

In comparison yesterday's abstractions are as tidy and placid as a patch-work quilt, or the flower

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beds in an old-fashioned garden. They are also, in many cases, as lovely. Which brings to mind the sun-dials that used to decorate such gardens. Almost always they bore a pertinent legend, and one of the most popular was, "It's later than you think." And indeed it is. A little over 40 years ago the Armory show literally provoked rioting in the streets (the major irritant seems to have been Marcel Duchamps' painting, "Nude Descending the Staircase", generally referred to as "Explosion in a Shingle Factory"). Who could have imagined that in 40 years the American public would so completely accept abstract painting?

Abstraction today so dominates the American scene that the true rebel may be the man who dares to defy it—a painter like Charles Burchfield, for instance, whose big retrospective exhibition has moved into the Baltimore Museum directly from the Whitney Museum in New York.

Burchfield is a heretic who paints, recognizably and romantically, such subjects as moonlight on snow, a tree-filled landscape bathed in radiant light, an overgrown and lushly blooming lilac bush clinging to a rotted, deserted house. He not only paints that sort of thing, but he also invests it with symbolism—absolutely *de trop* these days. His light-filled landscape was intended "to express the idea of the presence of God." The lilacs are an elegy to all old neglected places. The melting snow represents, he says, "the ever-recurrent struggle for supremacy between winter and summer."

Bold and free

Burchfield's paintings are effective not because their theme is appealing or their symbolism poetic, but because he projects both in forms that are as bold, free and dynamic as anything devised by an abstract painter. A March wind sweeping across snow fields he reduces to its cutting essence via a series of diagonal stabbing lines. Insects fluttering over dark leaves in a night garden become a series of staccato patterns tapping out the rhythms of their wings.

Burchfield's art is one kind of romanticism. That of Baron Antoine Jean Gros, pausing at the Cleveland Museum right now on a cross-country tour, is another. Gros, who became art adviser to Napoleon and painter-chronicler of the Emperor's military triumphs, had been apprenticed in Paris at the age of 15 to the fa-

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mous Jacques-Louis David, court painter to Napoleon and one of France's great figures in art. David taught him that, after the perfumed confections of pre-Revolutionary court painting, the only way to restore French art to dignity and strength was to paint huge historical pictures (generally with themes from antiquity) in a precise, cold, calculated, almost impersonal style.

But Gros' own spirit was too intense and passionate for so cold-blooded an approach. He couldn't reconcile David's precepts with the romantic fire fanned in him by his contact with Napoleon and his campaigns. He took to painting stirring battle scenes as intricate in their baroque composition as anything done by Rubens. At their best, his pictures, mostly brought to this country from France for the present show, are spontaneous and free in brushwork, spacious in atmosphere, smouldering in color.

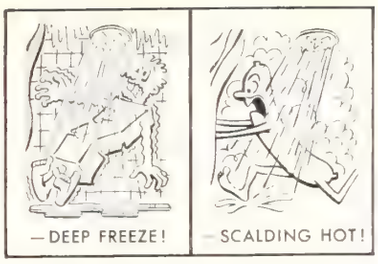
Three travelers

If paintings didn't travel much before the past few decades, painters themselves did. Three Americans who spent so much time in Europe they're often identified with European schools are John Singer Sargent, born in Europe to traveling Americans; James McNeill Whistler, who never returned to America after he was 21, and Mary Cassatt, who lived for more than 50 years in France, where she was an active participant in the impressionist movement. Their work makes a provocative combination right now in one of the most American of settings, the University of Virginia Gallery, Charlottesville.

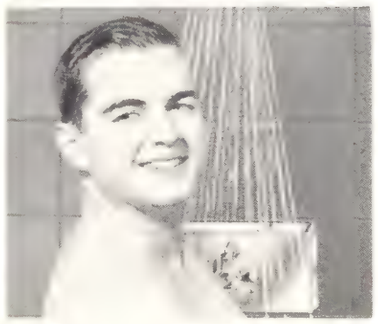
The conventional pattern of the artist's life—neglected while he lives, famous after death—was reversed for these three. They enjoyed wide recognition while alive and suffered deepening neglect after death.

All were well-born rebels. Sargent was old Boston, descendant of that stern Epes Sargent whom Copley had painted in the 18th century. For decades he had been the elegant, fashionable, honored portraitist seemingly content, for enormous sums, to spend most of his time and talent painting the prominent and chic. But the day came, finally, when the New Englander within him, too shrewd and honest ever really to have deluded himself, turned. His exact words (in a letter) were, "Ask me to paint your gates, your fences, your barns, which I should gladly do, but NOT THE HUMAN FACE." And he never did again, sticking instead to the

continued



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continued

wonderful, airy, spontaneous, atmospheric water-colors on which, today, his fame rests.

Muted bellicosity

James Abbott McNeill Whistler was also well-born, a student at West Point for three years before he was discharged for failing in his studies. He was the stormiest of the three, acid-tongued, sardonic, bellicose. Yet his pictures never fail to be exquisitely gentle. His portraits of women are tender, of men gravely thoughtful, of places romantically evocative. His colors are muted, his forms delicate, his whole approach as austere and restrained as he was himself violently explosive.

Mary Cassatt was the proper daughter of a wealthy and socially prominent family. (Her brother was president of the Pennsylvania Railroad.) Yet almost a hundred years ago, long before independent women became a fixture on the American scene, she had the courage to settle in Paris to study art and the vision to align herself with the great revolutionary aesthetic movement of the time, impressionism. She encouraged wealthy American friends to buy the pictures by Degas, Renoir, Pissarro, and others which today are the pride of our great museums. She herself—the drawings and prints in Virginia now make it clear was as an artist the weakest of the three. Her pictures are facile, fresh, decorative, but almost always calendar-sweet. One may speculate whether Cassatt was not at the end of her career just what she was at the beginning—a talented, strong-minded but genteel and constrained woman struggling in vain to break through the bonds of convention and release something that perhaps was never there.

Dr. Johnson on art

Dr. Samuel Johnson had something to say about portraiture which Sargent wouldn't have agreed with. "A portrait," he wrote, "is the natural consequence of affection." The work of a number of modern painters who felt toward their subjects rather more like Dr. Johnson than Sargent is [illegible] now in a fine exhibition at Wells College, Aurora, New York, and will move to the Oak Ridge (Tenn.) Community Center by the end of the month. The explanation, of course, is that relatively few artists today receive portrait commissions in this photograph-minded era and so they turn to subjects to their friends and family. Otto Dix, the contemporary German, is represented in the Aurora show by a portrait of

continued on page 200

that beautiful carafe on her party table was a percolator in her kitchen!



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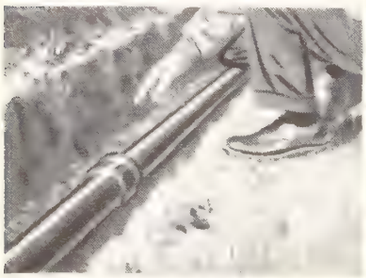
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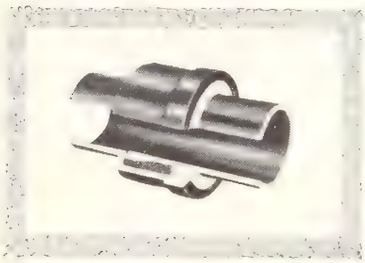
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BEHIND TV'S SLIDERULES

They tell you what you like—sometimes they're right

By George Kirgo

Despite insidious efforts by detractors to brand it an art, television remains, in its essence, an advertising medium.

This revelation may come as a shock. Yet the fact persists that there are at large people known as "sponsors" (or "philanthropists," as they are often called) who hope to sell their wares by presenting to us, free of charge, programs of entertainment on which they spend millions. Sheer logic tells them that the program with the greatest audience has, *ergo*, the greatest number of potential customers.

Let us imagine that you have become a sponsor. You're spending millions (you may as well imagine you're a *big* sponsor), and you feel you own a pretty good show. Everybody says so: your advertising agency, your star, your producer, your network—everybody. But . . . can you be sure anyone's *watching* your show?

Yes! Founded to comfort suspicious sponsors, several altruistic-minded firms are constantly at labor determining audience-appeal. (One boasts of 1956 contracts totaling $500,000.) They can give you the facts.

But just as auto-makers and detergent-vendors are in competition, so are the researchers. It follows that their findings must differ. They do. Each contends that its truth is the ultimate truth, its method of vote-counting—developed in lead-lined laboratories by our finest nuclear physicists—is the *only* method.

What are the procedures employed? Well, idiosyncrasies apart, they all pretty much involve the use of the telephone. You, the potential audience—or, more accurately, a representative number of your peers—are called and asked to which program you're hearkening eagerly at the moment. Then, by a non-Euclidean system of logarithms causing geometric depression, the pollsters *figure out* how many people are watching what across the land.

Perhaps I am exaggerating the conflict. More often than not, each researcher includes in his scroll of nobles the same ten or fifteen programs as the opposition, even if the order is not always identical. Since such rosters are available, I propose to discuss what are, at this writing, *your* favorite television shows—and the reasons for their popularity. Don't argue with my selections, please. The boys at the telephone know our minds better than we do.

You say you've never been phoned by the indexers? Well, I haven't either. No. I'm afraid I've never met anyone who's been called. That's not the point. Multitudes, as they say, *have* been called, and we who wait must also serve by learning what we prefer in television entertainment. This will help us to enjoy our favorite shows all the more. We may even come to tune in on them.

Here are the Top Ten, as averaged by me.

1. The $64,000 Question. Its success has been attributed to our avarice; cynics maintain we enjoy vicariously the thrill of winning fortunes. I disagree; another program, *The Big Surprise*, which dispenses $100,000, has yet to crash the elite. It's not just the money, but rather the astonishing personal quality of the fortune-hunters. Week after week, producer Louis Cowan has presented unaffected, keen-witted and altogether sympathetic human beings—similar only in that they share one foible: a fantastic hunk of information about a single subject: jazz, baseball, the art of cooking, Dickens, grand opera, the Bible. These homespun scholars win (or, rarely, lose) with grace, which is hard to do. Their folksiness is pleasing, particularly when observed beside the vulgar banalities of a master of ceremonies obviously ill at ease

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th amateurs more articulate an he. We like the show, frently passing up something we nse, guiltily, is better for us. o, we can't resist the curiosity seeing money earned with nowledge alone, rather than by willingness to endure physical mental indignity, TV's usual ualification for a prize.

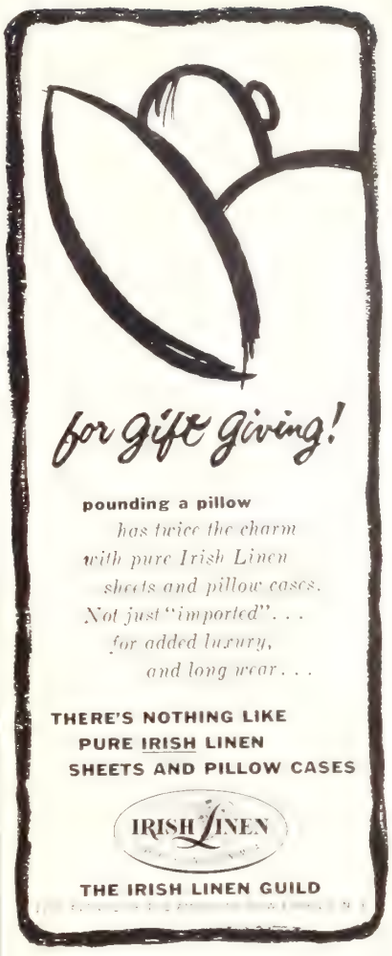
. **The Ed Sullivan Show.** The ooden figure of Mr. Ed Sullivan fascinating. For a man who's een a Broadway columnist for ears and a major star of televion almost since the thing broke ose, he is strangely devoid of oise, polish, or passion. I have ie idea we like him for it. With stupefying assortment of nervus mannerisms, he seems to be onfessing that he doesn't belong here he is, and he's as amazed y the talent he's hawking as we ill be. And we believe him. He *an't* be acting. Then there's the alent: concert violinists and ugglers, Orson Welles and Willie Mays; quartets, football elevens —if they're the least bit interestng, either as performers or as reaks. Mr. Sullivan will have hem do their stuff for you.

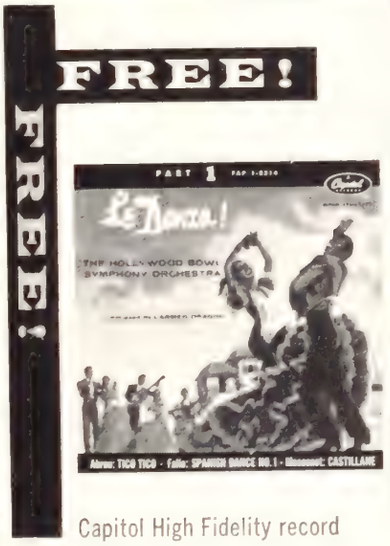
3. **I Love Lucy.** The antics of Lucille Ball and spouse Desi Arnaz make the Katzenjammer Kids resemble frustrated introverts. Miss Ball wouldn't know n inhibition if she stumbled on one—and that's why we find her irresistible. Certainly the outlandish scripts she glorifies—*annihilates* may be a better word—furnish no more in the way of improbability than antique Laurel and Hardy productions. True, Mr. Arnaz's precise mangling of the language helps. So does the presence of Vivian Vance and William Frawley, the Bea Lillie and Noel Coward of low comedy. But Miss Ball is the All, even if she almost reaches—almost, but not quite—the point of losing her femininity.

4. **Disneyland.** We kids like this variety show, but so do we adults. More out of nostalgia than anything else, we're still moderately amused by Donald Duck, Goofy, Pluto and all the rest. The adventures of Davy What's-His-Name are pure and simple, without dimension or genuine complication. Isn't that why we like them? Frugal Mr. Disney's wildlife studies we've seen before on other, bigger screens, but they remain fascinating. The popularizations, via the cartoon, of experimental science, particularly in the realm of space travel, make realization seem too near.

5. **The Honeymooners.** Myth

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makes fat men jolly. Jackie Gleason is a sullen fat man, loud and morose. He is bigger than life, in reaction as well as size. His situation-comedy format serves only as a showpiece for his braggadocio, his surliness and his fury. To paraphrase whoever it was: the story, she is nothing; he is everything, a comedian in what is called the great tradition.

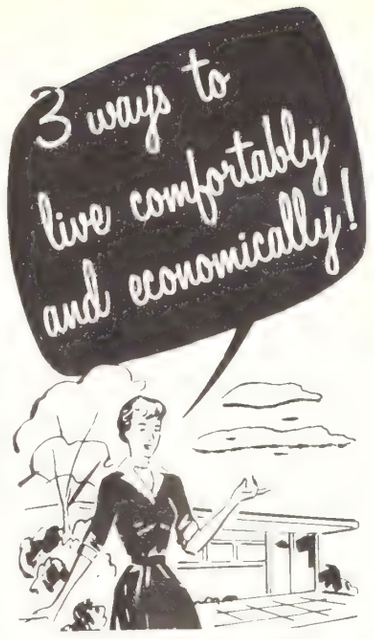
Art Carney, as his sewer-rat pal, is an inspired foil who is also a perceptive actor. He and all the other Honeymooners torment Mr. Gleason with a satisfaction that makes us wince. We like Mr. Gleason because we dislike the pompous pose he wears; we know he'll get his come-uppance within the half-hour.

6. **The Perry Como Show.** On the air simultaneously with Mr. Gleason, this offering takes an easy-going pace that provides a distinct change from the bombast of *The Honeymooners*. Another variety show, it has a standing based solely on the appeal of Perry Como. He possesses all the charm and nonchalance of Sinatra and Crosby though he may not have their forcefulness or professionalism. He relaxes; his sponsor's cigarette droops perilously from his mouth; his songs drift from him lazily. Tremendously likeable without trying to be, Mr. Como is so off-hand we fear he may dissolve on the screen.

7. **The Jack Benny Show.** This is the only one of the top ten to travel the hazardous journey from radio to television. We liked Mr. Benny then and we like him now. Analysis seems foolish. He's an old friend, one who's been with us year after year without becoming a bore (and in his case, without aging), who's adapted but has not changed. Mr. Benny's vanity and parsimony are old jokes, but they are his own jokes. And despite occasionally mediocre scripts, our Sunday evenings are still incomplete without him.

8. **The George Gobel Show.** Mr. Gobel has somehow progressed from darling of a cult (choicest thesis subject since Chaplin) to everybody's favorite without losing much of his freshness. His forte is, in the trade parlance, off-beat humor. He seizes wit from stolid situations, and he has mastered the nonsequitur. True, he is not above using the Gabor girls and Grace Kelly for quick and easy laughs in the manner of his inferior colleagues, but he also will toss out comparatively esoteric names like Oswald Spengler, William Faulkner, and Frederick Barbarrosa. We admire his daring, which

continued on next page



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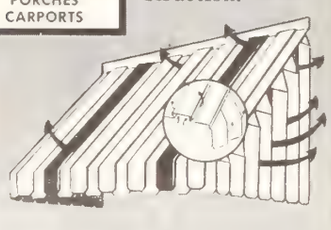


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continued

really is not daring at all but merely (or significantly) innovation. Mr. Gobel keeps pace with his popularity.

9. Person to Person. Edward R. Murrow's homey chats with our gods, or at least high-salaried godlets, occasionally allow a nobody to creep in. But Mr. Murrow prefers to visit with a statesman, a playwright, a hot chanteuse or some other loftily employed personage. I think most of us share his predilection. He has shown us notables in their own homes, and while we haven't seen them with their hair down, we have seen one (the celebrated case of Mrs. Sylvester Weaver) with her dress almost coming down. Mr. Murrow's probing has given us interesting glimpses of people like Liberace (doubtlessly flustered, he confided that he admires Princess Margaret Rose because "she's looking for her dream man, too"), Phil Silvers, and Fredric March (the only subject I can recall who addressed Mr. Murrow as Mr. Murrow rather than Ed, and we appreciated that). Unfortunately, the questions propounded by Mr. Murrow, by Ed, that is, are often superficial (tell me, San, how'd you get your start in show business?), and we don't get to know our idols as well as we'd like. We shouldn't complain, I suppose. Only Mr. Murrow provides us with this voyeuristic entertainment, and we ought to be grateful.

10. Dragnet. Jack Webb's pseudo-documentary continues to hold us with its depictions of crime and criminals "from the files of the Los Angeles police." Perhaps everyone's a little *too* tight-lipped in Dragnet, but by and large characterizations are nicely terse. It's the best of its kind, and its mayhem rounds out our television diet.

These, then, are the ten shows you watch most, whether you know it or not. Wistfully I confess that I would rather talk about some other programs (not in the Top Ten or Top Twenty), but they may not be on view when you read this. The mind readers haven't happened to call while I was watching them, or while you were. But don't get impatient; that phone call will come. Just be sure that the set is on and that you know what you are watching.

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PRIMROSES

continued from page 133

of growth, and in their time of flowering, they all have certain important traits in common. All dislike extreme heat. Almost all can stand low temperatures provided they are protected from scalding sun and winds, and from the soil heaving that accompanies alternate freezing and thawing.

All varieties lose water rapidly through their leaves and consequently do best when they get ample moisture during the growing season. Some varieties require boggy conditions if they are to survive the summer's heat. However, with summer shade and a little watering the primroses described here will grow in most gardens. A summer mulch of sawdust, peatmoss, rotted manure, stone chips or gravel will help to conserve moisture, keep the soil cool and discourage weeds.

Good drainage, such as that provided by a sloping site or gravelly subsoil, is necessary. All primroses prefer a deeply prepared soil (12" deep if possible), fertile and well supplied with leaf mold, compost, peatmoss, or other organic matter. Bone meal, which has a desirable alkaline reaction, is a good source of phosphorus.

Primroses have relatively few garden enemies. The most generally troublesome is the strawberry weevil, which destroys the roots. The first, and last, symptom will be a dead plant lying loose on the ground. Against such a threat it is well to grub-proof the whole bed with chlordane. Red spiders, most active in the sun, are controlled with malathion. Combat slugs with metaldehyde baits. If aphids become a nuisance, lindane will take care of them.

Most primroses, or primulas, to give them their botanical name, are perennials, but under even the most favorable conditions some behave like biennials and should be replanted each year. Few are really long lived, although many can be rejuvenated and increased by division or cuttings. Many are easily grown from seed; some self-sow and become naturalized in favorable locations. The following list includes the species that we have found most rewarding in our gardens. They should do well in most sections of the country except regions so hot or dry that favorable growing conditions cannot be provided. The species are given in their order of normal blooming.

P. denticulata, March 1 to May 1. This primrose, native to the high meadows of Kashmir, is difficult to transplant and divide, but in

continued on next page

PRIMROSES *continued*

ther respects it is an accommo-ating plant for many situations, ven in the mixed flower border. ortunately it is easily grown om seed. In the fall it forms reat buds that hug the ground nd look like small cabbages the ize of walnuts. In earliest spring hese buds open to form balls of orets up to two inches in diam-ter made of dozens of blossoms hose color may be white or lilac. When the bud first opens, this ball ests in a rosette of leaves. Dur-ng the following four weeks the tem gets taller and taller, finally eaching a height of a foot or more efore the flower fades. Many rocus species bloom at the same ime and are charming when in-erplanted with it.

uliae and the Juliana Hybrids, March 15 to May 1: September to December. These tiny primroses rowing only an inch or two high end to form small creeping mats r clumps which are completely overed with bloom as soon as the un's rays become warm in the pring. They also tend to rebloom nore sparsely in the fall when he nights become cool. Whites nd purples predominate in this roup but their range of color in-ludes yellow, pink and lilac. Be-cause of their small size they are admirably suited to a rock gar-den, but they can take care of themselves at the edge of a bor-der where they get some shade from taller plants during the mid-dle of the day in summer.

P. acaulis (vulgaris) and P. polyanthus, April 10 to June 1. Six inches to one foot. A gardener who has never grown primroses should start with these two varie-ties. They are so similar in their characteristics that they can be described as well as grown to-gether. They differ only in habits of flowering. The acaulis sends up a multitude of blossoms each held singly on a stem that springs from the crown of the plant. The poly-anthus has a stout flower stalk that holds an umbel of bloom high above its rosette of leaves. Cen-turies of domestication have made both wonderfully adaptable to a great variety of garden conditions. In fact you may have a diversified garden composed only of these varieties that will bloom for six weeks in a rainbow of colors and a wide range of forms. No other primrose makes as vivid a show. Their colors include white and pastel shades as well as strong

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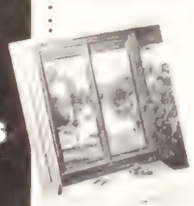
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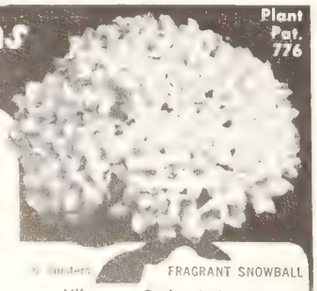
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PRIMROSES *continued*

reds, yellows, and blues. There is a vast difference in the best varieties of acaulis and polyanthus primroses and the ordinary strains. This will make it worth your while to order the plants or seeds from primrose specialists. These finer varieties are readily grown from seed and will bloom a year after sowing. In most climates the seedlings need the help of a coldframe or of careful mulching to enable them to survive freezing and thawing during the first winter. Unless blooming clumps of primroses are available locally it is best to order plants for delivery in early September. Set them out at that time and they will become established before freezing weather begins and will be ready to bloom in early spring. Plants shipped in the spring while they are in lush growth may be damaged severely if delays in transit occur.

For the gardener who has experienced the pleasure of growing these varieties, many other forms are available. These include the difficult double flowered varieties and the quite easy "fantasies" that were the pride of Elizabethan gardens: Jack-in-the-Green, hose-in-hose, harlequins, gold-laced black-and-reds, silver-laced blues.

P. auricula Hybrids, May 1 to June 1. 4-8 inches. These varieties stem from species growing in mountainous regions that are rich in limestone. Consequently they are a little more demanding in their requirements than the acaulis and polyanthus. They need a sweeter soil, sharper drainage without dryness and a little more sun. Strains known as "garden auriculas", with solid colored blooms in odd shades of pearly gray, mauve, yellow and brown, are easier to grow than the more showy alpines with centers of contrasting colors. Most difficult and beautiful of all are the "show auriculas" which are successful only when grown in pots with the protection of a cold-frame or unheated greenhouse.

P. sieboldi, May 15 to June 10. 8-12 inches. This primrose looks different from the others on this list, for its leaves are lobed and have a delicate airy aspect; its flowers, borne in umbels of white, rose, or purple, look more like wild sweet william than like primroses. Yet it is surprisingly robust in spite of a delicate appearance, for the plant has the good sense to go completely dormant during the summer. It looks best in a woodland setting but does well in a sunny border if the root corms are not disturbed and are given the protection of a summer mulch.

The Candelabra Primroses, June 1 to July 15, 1-4 feet. These Asiatic primroses are characterized by their unusual flowering habit. They first send up a flower stalk that bears a whorl of bloom at the top. No sooner have these flowers opened than the stem grows up through them to form another blossom ring above the first. This process continues until the plant carries as many as eight tiers of flowers. All candelabras prefer boggy conditions with a constant flow of water through their roots but many can be grown in the border if given partial shade and plenty of water up until the time they bloom. The best known and easiest is *P. japonica*, which in the border will grow 18" tall. In nature it is purple but under cultivation pink, red and white forms have been developed. Closely related to *P. japonica* and almost equally accommodating is *P. pulverulenta* from China. The Bartley Strain in shades of pink has great appeal. *P. beesiana*, up to 2 feet, is carmine to purple. *P. bulleyana* is similar to *P. beesiana* but the color is chrome yellow and the buds are deep orange. The Bullesiana Hybrids *(P. bullayana* crossed with *P. beesiana)* are not unduly difficult to grow, although long-lived only under the most favorable conditions. They flower in all sorts of yellow, orange, red, salmon and purple blends. *P. cockburniana* is notable for its brilliant orange-scarlet color. It is a rather exacting species to grow and its hybrids with *P. pulverulenta* in bright orange, red and scarlet colors are more satisfactory for the garden. *P. helodoxa*, tall, and carrying up to 7 whorls of large golden yellow flowers, is highly esteemed in England where it has even begun to naturalize in favored spots. This variety is little known in America; it requires shade and ample water.

Wherever bog conditions can be provided in the garden you can extend the flowering season until the end of July with *P. florindae*, one of the giants of the species. In a fresh water bog it will grow 4 feet high with sulfur-yellow flowers. It may survive and bloom in a dryer location but will not make as impressive a show. *P. rosea* is rosy carmine, 10" high, and flowers early with or just after *P. denticulata*. It is not easy to grow, even in a boggy location. But it is worth attempting if the plant can stand in water during the growing season. Then if it blooms for you it will be a real feather in your cap.



Illustrated, the 21-inch Manor reel type trimming mower and Rolling Sickle attachment by Jacobsen

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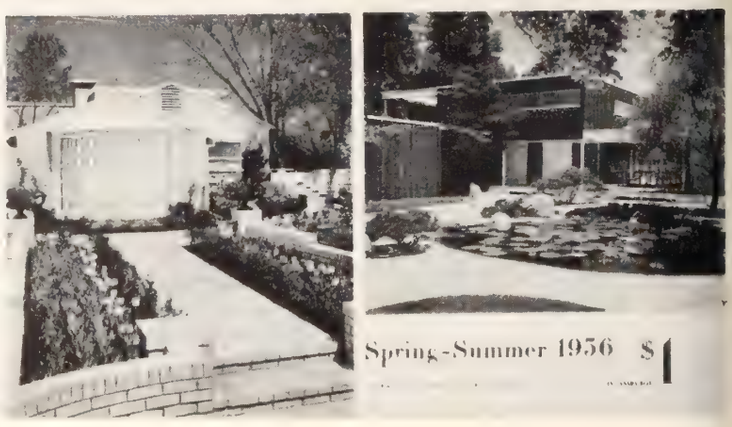
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GUIDE TO GARDEN TERMS

continued from page 80

Espalier: A vine, shrub or tree (chiefly fruit) trained to grow flat on a support, in a series of one or more branching arms.

Evergreen: Always green; the opposite of deciduous. A plant that holds its foliage more than a year.

Exotic: Not native in origin. Also applied to flamboyant or tropical plant foliage and flowers.

"F-1": Refers to the "first filial" generation of descent from a given set of parents or a seedling member of that generation. An "F-1 hybrid," combines outstanding qualities of its parents.

"F-2": Second filial generation in descent. "F-2 hybrids" are plants resulting from sowing seeds of F-1 hybrids. They reveal characteristics of flower color, size, habit of growth not exhibited by either the parents or grandparents.

Family: A group of plants of several closely related genera with similar characteristics. Examples: the grass family (gramineae); the rose family (rosaceae).

Fertilization: 1) The result of the pollination of one plant by another, making it capable of producing viable seed. 2) Application of plant nutrients.

Fibrous: Referring usually to a system of thickly massed fibre-like roots. Example: fibrous rooted begonia.

Flat: A shallow box (about 18" x 14" x 3") in which seeds may be sown or seedlings transplanted.

Floret: Any single flower, usually small, that is part of a blossom cluster or flower head.

Floribunda: Literally "many flowered." Commonly, a type of bush rose developed from hybrid tea and polyantha types and having clusters of large flowers.

Forcing: Stimulation of growth by controlled temperatures, artificial lighting, extra fertilization so that plants bloom or mature sooner than under ordinary conditions.

Friable: Refers to crumbly and open textured soil that can be easily cultivated or worked.

Fungicide: A substance applied to a plant, usually as a dust or spray, to prevent or control the fungus diseases. May also be applied to soil itself or to seeds before planting.



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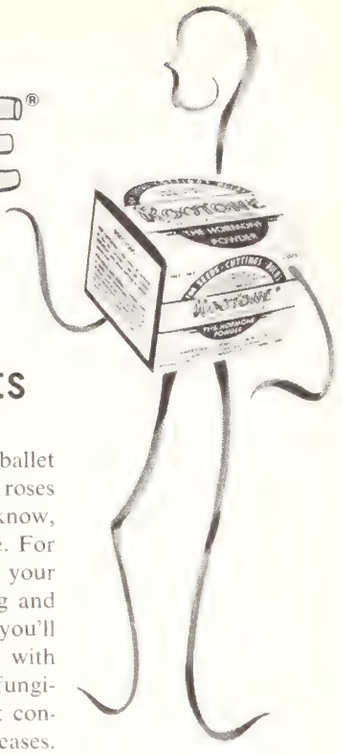
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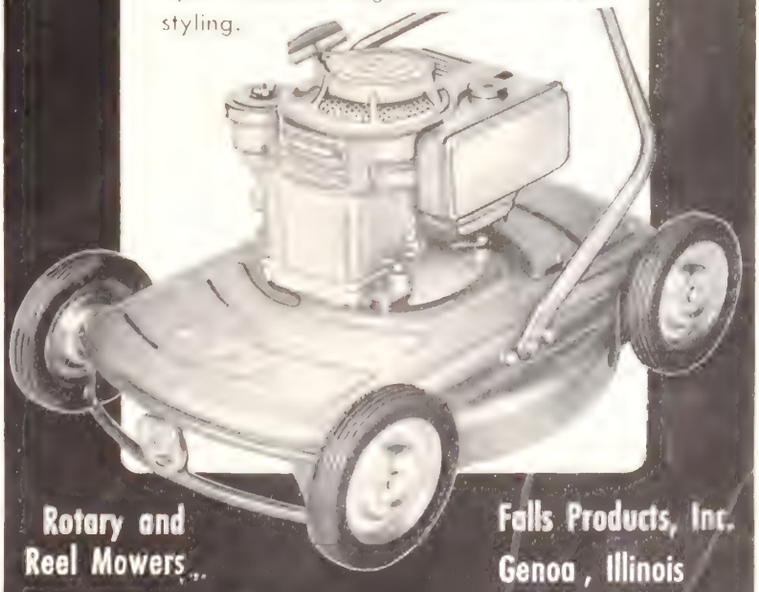
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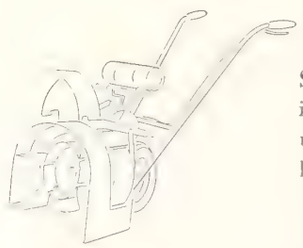
(Continued from page 136)

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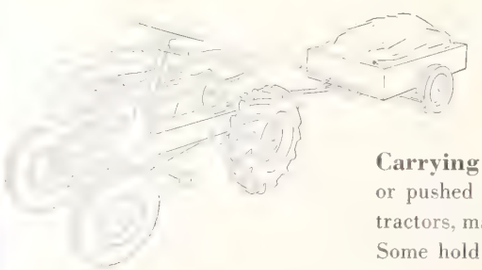
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There are no hard and fast rules for deciding the best motor,
continued on page 196



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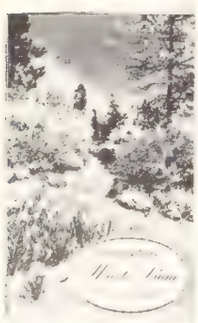
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Quality Tools
SEYMOUR SMITH
Since 1850

SEYMOUR SMITH & SON, INC.
504 Main St., Oakville, Conn.

POWER GARDENING

continued from page 194

the best method of attachment, the best blade type, the best housing. A demonstration may help you decide; it may not, depending on your experience and knowledge. An informed friend can help. The availability of a dealer with a good reputation may well be the best guide to brand selection. As to choosing among types and sizes, here are a few suggestions, to be taken with a salting of common sense:

1. For a bumpy lawn, with indifferent or coarse turf, buy a rotary. If you are proud of your smooth velvety grass, choose a reel mower. (If you have both fine and casual turf areas, consider a power unit adaptable to both reel and rotary cutters.) All mower blades must be kept sharp to work well. Rotary blades are readily replaceable when the cutting tips are nicked or dulled. Reel machines require careful adjustment.

2. For a compact lawn, one that is unobstructed by trees, shrubs, or flower beds and lies entirely within 100 feet of power outlets, consider an electric mower. Both reel and rotary types are available.

3. For the small lawn, a 16" rotary or 18" reel cutting width is adequate; 21" should be the maximum. But beware of buying poor quality along with small size.

4. For big lawns of 10,000 square feet or more, such as might be found on a half-acre plot, consider rotaries up to 24" on either very level ground or very rough ground. For the best turf on well graded land, favor the reel mowers, from 21" width up. (Gang mowers, cutting a 6 ft. swath, will cut 6 or more acres a day.)

5. If you wish to ride behind your mower, you will need at least a 2½ h.p. engine and also a fairly level lawn. Riding attachments are available for non-riding models. This has nothing to do with the basic tool.

6. If leaves fall on your lawn, you may want a leaf mulching attachment, most readily available with rotary mowers. Great quantities of leaves, however, should be raked and removed, not chopped and left as a blanket.

7. If you have grounds that include cultivated areas and more than one kind of turf area, examine closely the newer types of power units that are specially designed for various coordinated tools, including mowers.

About hedge clippers:

Next to lawn mowing, clipping the hedge is probably the suburban householder's most demanding garden job. Electric hedge trimmers are the answer. They are designed to do one thing, clip hedges; and that they do universally well. If you are careless, they will also cut their own power cords which may damage the tool. Makeshift hedge clippers are likely to be just that—makeshifts. The old-fashioned hand shears will serve you better than these. Good electric shears cost around $40.

About cultivating tools:

Tilling the soil follows lawn grooming and hedge clipping on the home gardener's chore list. If you have a flower border and a little boundary planting, you may find one of the hand-held electric tillers to your liking. They will do no more than a spade or a hoe, but they will do it faster. That may be reason enough to buy one. They can serve well in the vegetable patch, too, if the problem of the trailing cord is coped with. You can buy an electric cultivator for little more than the price of hedge clippers, or you can pay $75 or more for a really heavy duty tool. Considerably more versatile is a portable gasoline-powered tool that is carried on a shoulder sling and has an engine at one end of a long shaft and the tool at the other. Though such a tool may weigh no more than 30 pounds, it is no toy. With from 2 to 3 horsepower turning the shaft, it can give suburban muscles quite a workout. It can also do many jobs well, including tilling, cultivating, loosening soil in post and planting holes. Attachments are available to cut, trim and saw. Their chief virtue is their mobility. Where the operator can go, they can go: into the shrubbery, among the pole beans, under low branched trees, even up in them. The unit may cost $125, with tools extra.

Next step up the scale is the tiller-cultivator without wheels. For small gardens it has the great virtue of turning the earth slowly, avoiding any risk of pulverizing the soil. With this virtue is linked the vice of deliberateness, to put it mildly. Its best job is its slowest.

continued on next page

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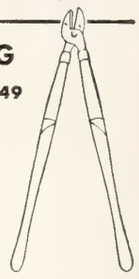
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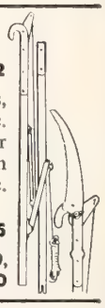
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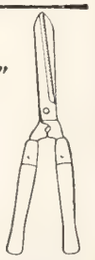
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POWER GARDENING

continued

But then, it is faster and easier than the spade—and easier on the back.

There are many choices among larger and more elaborate equipment until the full-size tractor stage is reached. Actually for an intensively cultivated acre, a baby tractor may be the best thing to buy. With its power you can plow, till, mow, haul, bulldoze—and do it riding.

Again, for a specialized garden of ten acres, a single walking tiller may be best. Needs govern choices.

Costs vary from around $150 for a good small tiller (other attachments extra) to $500 for heavy duty tillers and cultivators of large capacity. Riding tractors will run from $300 for a good one of about 3 horsepower to $800 or more for a junior-size farm machine. Chain saws: $175 up. Power sprayers: $150 up. Snow plow attachments, for walking tractors and similar self-propelled power units: $50 up.

With heavy mowing equipment, and with tools other than mowers, an actual workout with the machine is desirable. You, or the one who will operate it, should try it out under actual working conditions. There is no reason, for example, why an inexperienced operator cannot master a big sickle-bar mower, 5 horsepower rotary tiller or a walking tractor. But such machines can be unsafe when used by operators lacking considerable strength and agility. A 200 lb. adult can be thrown off his feet in a split-second when a big tiller strikes a buried snag in rough ground. An hour with a 24-inch chain saw may make a strong man wish he were back at his desk. So don't over power yourself or your place; choose tools that will mean a real saving of your time and energy.

continued on next page

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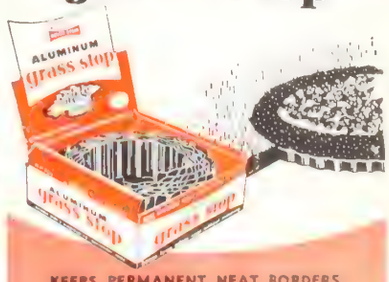
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About engines:

You will hear a lot of talk about the relative merits of 2-cycle and 4-cycle gasoline engines. First of all, bear in mind that all gasoline engines adapted to mowers and garden tools make an infernal racket, even when equipped with the best of current muffling devices. Two-cycle engines fire twice as often for a given engine speed as 4-cycle types, which fire every other revolution of the shaft. Thus 2-cycle engines, which usually revolve faster than the others to begin with, can be expected to make more noise. To borrow Rudyard Kipling's phrase, they emit a "thuttering shriek." Four-cycle engines have more thutter and less shriek. So much for engine noise. The blades of rotary lawn mowers, turning at better than 3,000 revolutions per minute, add a special whine to the noise of any engine. Most rotaries have 2-cycle engines, which burn oil and gasoline mixed, require no crankcase oil, and smoke slightly. Their exhaust is smellier. In general, they may be easier to start, either with a rope or one of the new rewind starting handles which you may find worth an extra $6 or $7. Four-cycle engines may take a bit more babying. But both are dependable if well cared for and properly operated. Either may balk unaccountably on occasion. Most heavy tools run to 4-cycle power, but chain saws and portable equipment virtually require 2-cycle engines, the former with special carburetors. *If you buy a good basic tool, the manufacturer's engine choice is likely to be the best one.*

Clear instructions accompany every engine and every good tool. Read them carefully at the outset and don't try to improve on them unless you are a mechanical engineer. Power tools save time and labor first, money only secondarily, if at all. So let the service man keep your engine in good repair with regular seasonal overhauls.

Does all this mean the passing of the rake, shovel and hoe? The answer, of course, is no. The engine may replace the horse, but it can scarcely replace the hand. What it can do is to give the hand a new set of muscles for the jobs that are difficult or tiring or boring or all three. Thus the unwearied hand is freed for gardening ventures that otherwise there might be neither time nor energy to explore.

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Best of all this pioneer of all front-mounted tillers still sells at a price so low that it's America's Best Value in power garden equipment. The complete ROTO-HOE, ready to go right to work in your garden, costs only $134

And there are many low-cost attachments that you can add later; all use the same dependable 2 h.p. power unit.

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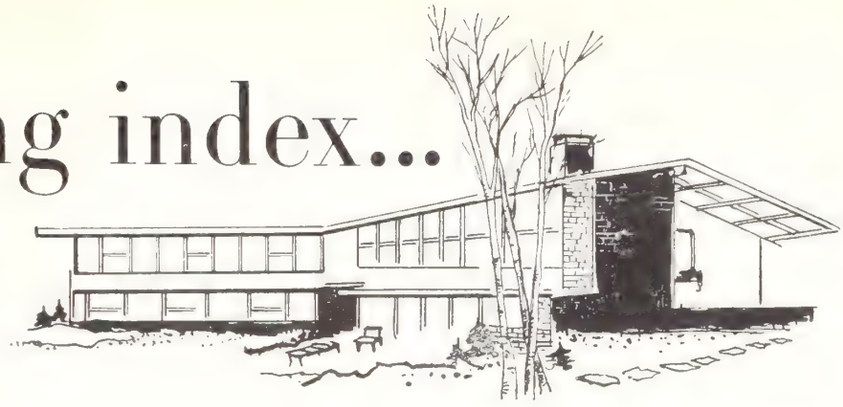
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his daughter; the surrealist Tchelitchew by a likeness of his friend Nathalie Paley; Christian Bérard by a portrait of the painter-poet-playwright Jean Cocteau. Several of the artists are seen in portraits of the subject they feel most affectionately toward of all—themselves.

It's a small exhibition, but a very attractive and sophisticated one, the more interesting since so many of the subjects are notable in the worlds of music, literature, and art.

Horses and wives

Portrait painters, surely, are the most sorely tried of all artists. Back around the year 1800, Ben Marshall, the English painter, wrote "A man will give me 50 guineas for painting his horse who would think 10 too much for painting his wife." Whereupon he left London for the Newmarket race track and thereafter very profitably painted only horses.

He probably much preferred painting horses anyway. Artists have chosen animals for subjects for no less than 20,000 years (as witness the cave paintings of Cro-Magnon man). It's not just the lines of the animals' bodies most modern animal painters love but, perhaps even more, the color and crowds at sports spectacles. What they've done with this material makes a lively exhibition that will be hung through the month at the Dallas Museum of Fine Arts and then move on, in May, to the Denver Museum.

It's so rewarding a show because it avoids the clichés of sports paintings, the race-horses with burnished coats, the boats with billowing sails, the muscle-bound boxers. With few exceptions the artists represented in the show are painters first, not so enamored of sport that they refuse to take liberties with fact for art's sake. They range from Goya (bullfighting, of course), to Grandma Moses (sleigh-riding), and include, along the way, Winslow Homer (hunting), Ben Shahn (baseball), Vlaminck and Feininger (boating).

Telephone your museum

Will you have surrealism? There's the "States of Mind" exhibition now at the Jacksonville (Fla.) Art Association, scheduled to turn up at the Public Library in Winston-Salem, N. Car., by the end of the month. Expressionism? There's "Expressionism in American Art" holding forth at the Institute of Contemporary Arts in Boston. Would you prefer sculpture? There's "Twelve Sculptors of the Twentieth Century", including the work of such great figures as Maillol, Despiau, Lehmbruck, John Flannagan, at Marshall College, Huntington, W. Va.

Perhaps none of them—and there are scores of others—are in your vicinity. The chances are they *will* be, before long, as they all change places, puss-in-the-corner fashion. Telephone your nearest museum to find out. If a show you're interested in isn't scheduled for your town, something else equally worth seeing doubtless is.

Coming

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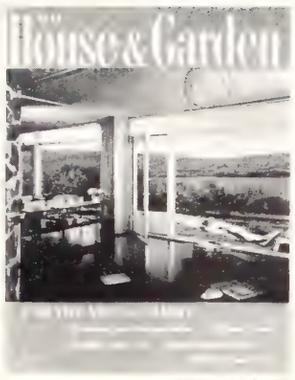


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of a delightful oasis—a bedroom of ice cream pink and white!
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EZRA STOLLER

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House & Garden

A Guide to the Arts of Living Vol. 109 No. 5

On the cover:

Beyond the broad glass walls of a distinctive contemporary house lies a splendid New England vista: a placid lake in the Berkshire Mountains, and, farther on, a rugged woodland slope. This house, with all its openness, is made warm and colorful by an unusual pattern of stonework (see page 136).

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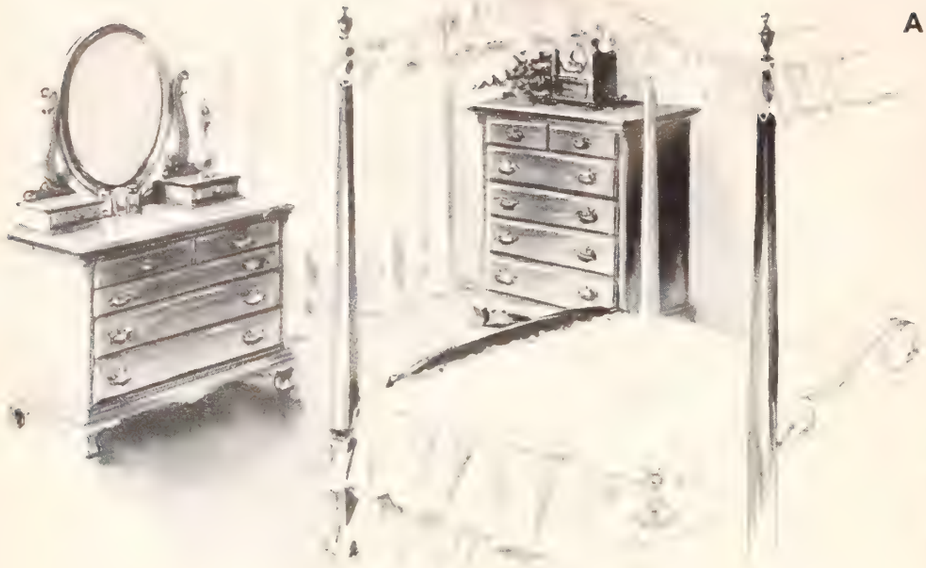
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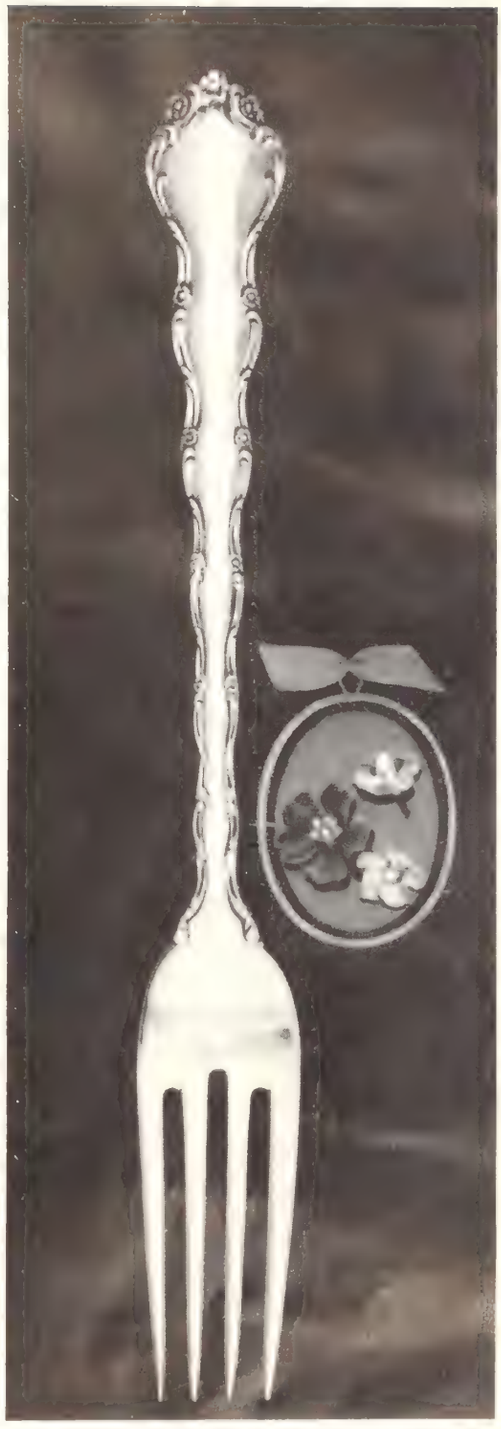
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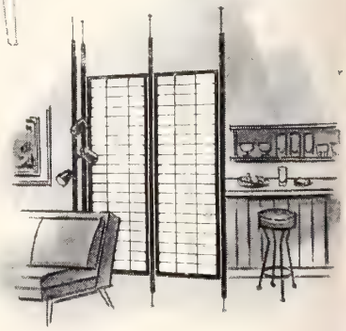
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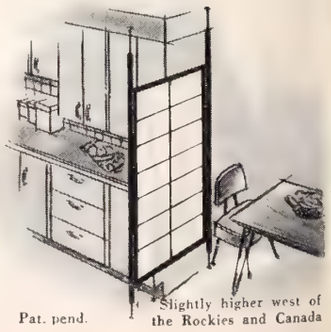


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Cadillac

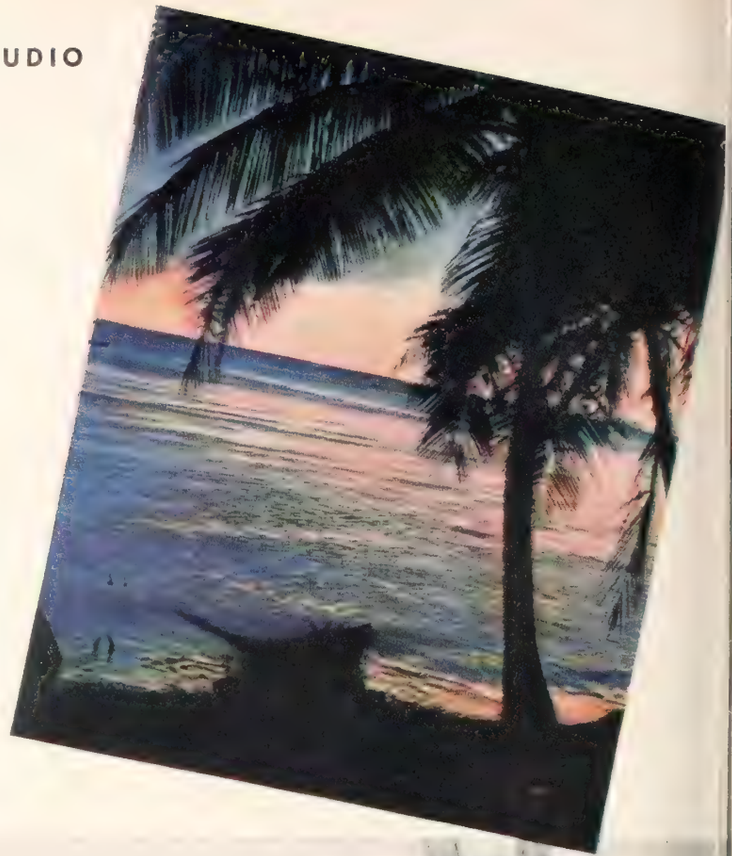


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CORAL

OF A TROPIC ISLE



Here is a color scheme for your bathroom — right from nature's studio. The theme is Briggs Beautyware Coral — a glowing color with the warmth and charm of the South Seas . . . surrounded by soft gray of evening and the darkness of a silhouette. Accents are blue . . . a cool refreshing hue and a touch of sparkle. You'll love these nature colors, and you'll find your own accessories will blend nicely again and again.

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In Beautyware Coral: New Lindsay lavatory, Marquette tub, Carlton closet



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**DuPont's Reg. Trademark for its Polyester Film*



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CANNON Royal Family

The towel illustrated is one of the Royal Family group of towels and is made in delicate pastels as well as white, embroidered with gold or silver.



Fresh color inspired by

the troubadour country!

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in Old Provence finish

This lighter, brighter walnut compliments your home like a serenade! Old Provence sings of sunshine and laughter, keyed to the hand-crafted look of Peasant Provincial designs. You'll love its sun-weathered finish . . . in perfect harmony with either modern or traditional decor. Of course, you may still have Peasant Provincial in the rich, dark walnut finish, too. Choose one . . . or both . . . for sweet music in *every* room.



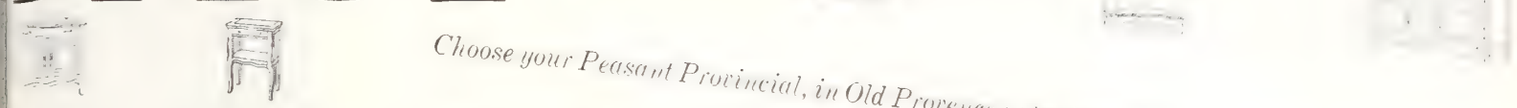
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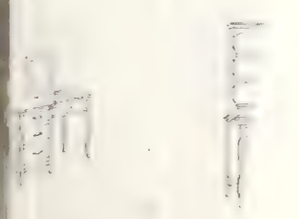
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af Server, $102.00 — Buffet, $200.00 — Deck, $103.00 — Chairs: Arm, $44.50; Side, $38.00 — Drop-Leaf Extension Table, $104.00 — Table, $[illegible] — Chairs, Arm, $48.00, Side, $40.00

e Drexel on "Feather Your Nest," NBC-TV. Send 35c in coin for your illustrated "Portfolio of Fine Furniture" to 2 Huffman Road, Drexel, North Carolina

this year.. the best buys in aluminum furniture will be fashioned in

ALCOA ALUMINUM!



When you shop for aluminum furniture you will see many exciting new designs . . . designs which offer fresh beauty and greater comfort . . . designs so versatile that they can be used indoors as well as outside. You will see some furniture made of many materials. But, when you're *ready to buy,* remember these *five reasons* why your best buy is furniture made of Alcoa Aluminum: **1. IT'S LIGHT**—easy to move—easy to store **2. IT'S STRONG**—replaces bulky materials and heavier metals. **3. IT'S RUSTPROOF**—resists corrosion—stays beautiful for years. **4. IT'S ATTRACTIVE**—lustrous natural finish won't come off. **5. IT'S LASTING**—durable and tough—can't ever warp or split.

Alcoa makes no aluminum furniture of its own, but it does supply millions of pounds of Alcoa Aluminum tube and other related products to most of the nation's largest and best known aluminum furniture manufacturers.

And with this tube goes Alcoa's 68 years of experience in the production and processing of aluminum. That's why, *when you buy,* the Alcoa Label—the label of *America's pioneer aluminum producer*—is your assurance of aluminum value.

THE ALCOA HOUR

Look for this label . . . it's your guide to the best in aluminum v

Look for this sign at your [illegible] furniture or [illegible] department store—it identifies a dealer of summer furniture made with Alcoa Aluminum.

light bright beautiful **Aluminum**

NOW . . . AND FOR YEARS TO COME

WE CHOSE ALCOA ALUMINUM MILL PRODUCTS ALUMINUM COMPANY OF AMERICA © ALCOA

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ASK YOUR LEVOLOR VENETIAN BLIND DEALER ABOUT—HOME IMPROVEMENT CONTESTS!

Thousands of dollars in cash and carloads of nationally advertised merchandise are available to home makers who improve their homes in 1956. To get all the information you need to help you win your share of these big cash and merchandise awards, see your LEVOLOR Dealer. In the public interest he is serving as information headquarters for home improvement contests.



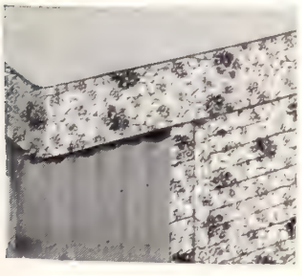
LEVOLOR'S OWN $1500.00 CONTEST

Simply by completing the statement... "*Why I want LEVOLOR Venetian Blinds*" in less than 50 words you may win one of Levolor's 20 big prizes NOW.

FIRST PRIZE	$500.00	FIFTH through TENTH PRIZES	$50.00 each
SECOND PRIZE	250.00		
THIRD PRIZE	150.00	ELEVENTH through TWENTIETH PRIZES	20.00 each
FOURTH PRIZE	100.00		

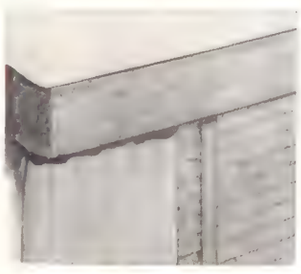
See your LEVOLOR dealer for full details and contest entry blank. Or, write to LEVOLOR CONTEST, 391 W. Broadway, New York 12, N. Y.

WINNERS ARE ELIGIBLE TO ENTER ALL OTHER HOME IMPROVEMENT CONTESTS.



LEVOLOR Lace Venetian Blinds With Matching Cornice. These Venetian Blinds have all the allure of lace but are actually made of durable aluminum. To complement the lace effect, LEVOLOR'S designers have created a matching, design coated plastic tape, the strongest, most beautiful, easiest to clean of all tapes.

The matching LEVOLOR Cornice made for adding draperies gives a complete window treatment. There are no hooks, nails or screw holes to mar your walls.



Linen Fresh Venetian Blinds. These Venetians always look neat, clean and linen fresh. They minimize the dust problem. Linen Fresh Venetian blinds look so much like linen you have to feel them to know the slats are actually made of serviceable metal. They are available now in these decorator colors: pink, yellow, green, natural, grey or blue.

LEVOLOR

TRADE MARK OF LEVOLOR LORENTZEN

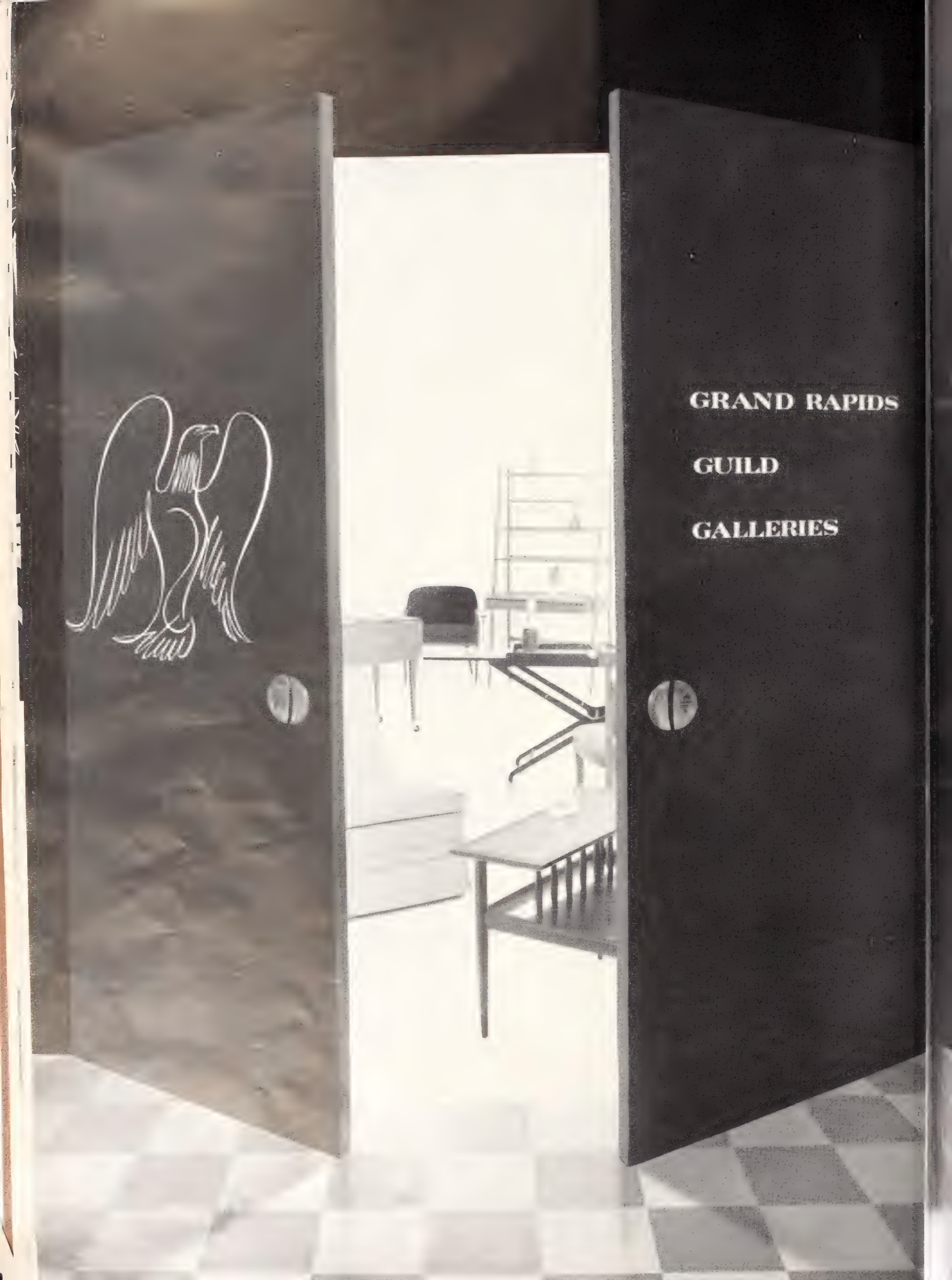
VENETIAN BLINDS

Custom Made by Franchised Manufacturers

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tassel on the tilt cords.


GRAND RAPIDS
GUILD
GALLERIES

FURNITURE WITH

a look of lightness

THE STORY BEHIND THIS EXCITING NEW GROUP OF FURNITURE FROM GRAND RAPIDS...

Into today's living a refreshing burst of light—a new decorating trend. A sudden feeling for spaciousness. Houses with open floor plans—walls of windows—whole fistfulls of new colors—wonderful rich textures—all conforming to a new mode of living—and fluid, timeless, dramatic ways of handling space.

This exciting new Grand Rapids furniture fuses the finest of traditional, contemporary and modern design; a coordinated group styled for this new living pattern. It reflects the craftsmanship of manufacturers whose names have long been standards for comparison in fine furniture.



BAKER · BERKEY · BROWER · IMPERIAL · JOHNSON · KINDEL · MORSE
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THE GRAND RAPIDS FURNITURE MAKERS GUILD

GUILD DEALER MEMBERS BY INVITATION

TRUE GRAND RAPIDS CABINET MAKING

ALABAMA
Birmingham — Bromberg & Co.
Mobile — Adam Glass & Co.
Montgomery — F. Tennille Furn.

ARIZONA
Phoenix — Lou Regester, Inc.
Tucson — Johnson's Furn.

CALIFORNIA
Fresno — Barkers Furniture
Oakland — Bonynge Furn.
Riverside — Huffman's
Sacramento — John Breuner Co.
San Jose — Robinson & Sons
Santa Barbara — Paulson's
Ventura — Paulson's

COLORADO
Colo. Springs — Home Furn. Co.
Denver — Howard Lorton, Inc.

CONNECTICUT
Bridgeport — G. E. Nottingale
Bristol — C. Funk & Son
Danbury — Henry Dick & Son
Hartford — Nassau Furn. Co.
Milford — Wayside Furn. Co.
New Britain — B. C. Porter
New Haven — H. M. Bullard Co.
New London — Shafner's, Inc.
Norwich — Silberman's, Inc.
Terryville — Terryville Furn.
Torrington — Smith-Tompkins
Waterbury — Hampson-Mintie-Abbott

DISTRICT OF COLUMBIA
Washington — Mayer & Co.

FLORIDA
Ft. Lauderdale — Rablen-Shelton Interiors
Jacksonville — Ridgell Furn.
Miami — Richard Plumer
St. Petersburg — Rob't. Watters
Tampa — Maas Brothers

IDAHO
Boise — Sherm Perry Furn.

ILLINOIS
Danville — Sandusky Furn.
Decatur — Bachman Co.
Joliet — Fitzgerald Furn.
LaSalle — Hummer Furn.
Peoria — J. R. Marshall
Quincy — Roy Bennett
Rockford — House of Lindberg
Springfield — John Bressmer

INDIANA
Fort Wayne — Jefferson House
Fort Wayne — Wolf & Dessauer
Logansport — The Golden Rule
Muncie — Fosdick's, Inc.
South Bend — The Ries Furn. Co.

IOWA
Cedar Rapids — Luberger Co.
Davenport — M. L. Parker Co.
Des Moines — Younkers
Spencer — Twetten Furn. Co.

KANSAS
Wichita — James L. Rauh

KENTUCKY
Louisville — Stewart Dry Goods
Paducah — Geo. A. Weitzel

LOUISIANA
New Orleans — Nu Idea Furn.

MAINE
Bangor — Bangor Furniture
Houlton — Dunn Furniture

MASSACHUSETTS
Boston — Paine Furniture
Fall River — Modern Furn.
New Bedford — Chas. F. Wing Co.
Springfield — The Red Lion Shop

MICHIGAN
Ann Arbor — Handicraft Furn.
Alma — Sawkins Furn. Store
Birmingham — Scott-Shuptrine
Detroit — Beardsley's
Detroit — Edw. S. Pierson
Detroit — Scott-Shuptrine
Flint — Earl J. Trembert
Grand Rapids — New Klingmans
Grosse Point Farms — Scott-Shuptrine
Kalamazoo — Stewart-Clark Furn.
Midland — Sawkins Furn. Store
Saginaw — Henry Feige Co.

MINNESOTA
Minneapolis — Levoy, Inc.

MISSISSIPPI
Hattiesburg — Pioneer Furn.
Jackson — Batte Furniture

MISSOURI
Kansas City — Edw. Keith, Inc.

MONTANA
Butte — Christie Furn. Co.
Great Falls — Albrecht's

NEBRASKA
Lincoln — Hardy Furn. Co.
Omaha — Orchard & Wilhelm

NEW HAMPSHIRE
Manchester — Chas. A. Hoitt Co.
Portsmouth — Margeson's

NEW JERSEY
North Hackensack — Huffman & Boyle
Rahway — Koos Bros.

NEW MEXICO
Albuquerque — American Furn.

NEW YORK
Albany — Mayfair, Inc.
Binghamton — [illegible]
Buffalo — Conley Furn. Co.
Elmira — J. P. & M. Sullivan
Jamestown — Lawson Furn.
Manhasset — L. D. Schroeter
New York — B. Altman & Co.
New York — Bloomingdale Bros.
Niagara Falls — Cornell & Daggett
Olean — [illegible]
Rochester — Lauer Furn. Co.
Schenectady — Ras Furniture
Syracuse — E. W. Edwards
Utica — E. Tudor Williams

OHIO
Alliance — Cope Furn. Co.
Canton — [illegible]
Chagrin Falls — Brewster & Stroud
Chillicothe — Ebenhack & Son
Cincinnati — W. A. Bratburd Co.
Columbus — F. G. & A. Howald Co.
Cuyahoga Falls — Long & Co.
Defiance — Hoffman's
Lancaster — Buchanan's
Lima — Johnson's Furn.
Mansfield — Weikert, Inc.
Toledo — [illegible]
Urbana — The Rock Shop
Youngstown — [illegible]

OKLAHOMA
Tulsa — Cathey Furniture Co.

OREGON
Portland — [illegible]
Salem — Henry Meyer Furn.

PENNSYLVANIA
Allentown — [illegible]
Altoona — Wm. F. Gable Co.
Ardmore — E. J. Tract, Inc.
Bethlehem — Roland & Roland
Carlisle — Earley's, Inc.
Lexington — [illegible]
Esterly-Reading — J. F. Lutz
Gibsonia — [illegible]
Hazleton — Hazleton Furn.
Jacobus — N. J. Leader, Furn.
Johnstown — Penn Traffic Co.
Lancaster — M. E. Smith Co.
Lewistown — H. B. McMeen
New Castle — J. R. Frew Co.
Pittsburgh — Beck's Charter Oaks
Pottsville — L. Hummel's Sons
Sharon — J. M. Willson & Son
Uniontown — [illegible]
Wilkes-Barre — [illegible]
Fowler, Dick & Walker
Williamsport — J. P. & M. Sullivan

RHODE ISLAND
Providence — Jos. Marcus Co.
Westerly — Westerly Furn.

SOUTH CAROLINA
Greenville — Craig-Rush

SOUTH DAKOTA
Mitchell — Johnson's Inc.
Sioux Falls — Johnson's Inc.

TENNESSEE
Chattanooga — Fowler Bros.
Knoxville — Fowler Bros.
Memphis — J. Goldsmith & Sons
Nashville — Period Furn. Co.

TEXAS
Abilene — Waldrop Furn. Co.
Austin — Bird-Scheib, Inc.
Corpus Christi — [illegible]
Dallas — [illegible]
El Paso — [illegible]
Fort Worth — Fakes & Co.
Houston — [illegible]
Longview — [illegible]
San Antonio — G. A. Stowers
Waco — [illegible]

UTAH
Provo — Utah Valley Furn.
Salt Lake City — Crawford & Day

VIRGINIA
Norfolk — Willis Furn. Co.
Richmond — Sydnor & Hundley

WASHINGTON
Aberdeen — Kaufman-Scroggs
Spokane — Barclay & Brown
Tacoma — Saxton's, Inc.
Yakima — H. H. Schultz

WEST VIRGINIA
Charleston — Woodrum Home Outfitting

WISCONSIN
Appleton — Brettschneider Furn.
Green Bay — Schauer & Schumacher
Madison — Frautschi's
Milwaukee — Klode Furn. Co.
Racine — Porter Furn. Co.
Wausau — Radandt Furn. Co.

WYOMING
Casper — J. W. Forsling Furn.

CANADA
Toronto — Robt. Simpson Co.
Montreal — Henry Morgan & Co.

Patrician



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a look of lightness

Designed to be a part of the new, bright, airy look that fashion predicts for interior decor. Wonderful Patrician by Sligh...Styled with the subtle grace and beauty that make "contemporary" design timeless. Hand crafted in the proud tradition of Grand Rapids cabinetmaking from the finest selected walnut. Finished in a rich new caramel tone, hand rubbed to glowing translucence—accented with gleaming pewter. Send for a complete descriptive folder and the name of your nearest dealer. Ask for "Patrician."

TRUE GRAND RAPIDS CABINET MAKING Certified A 21048

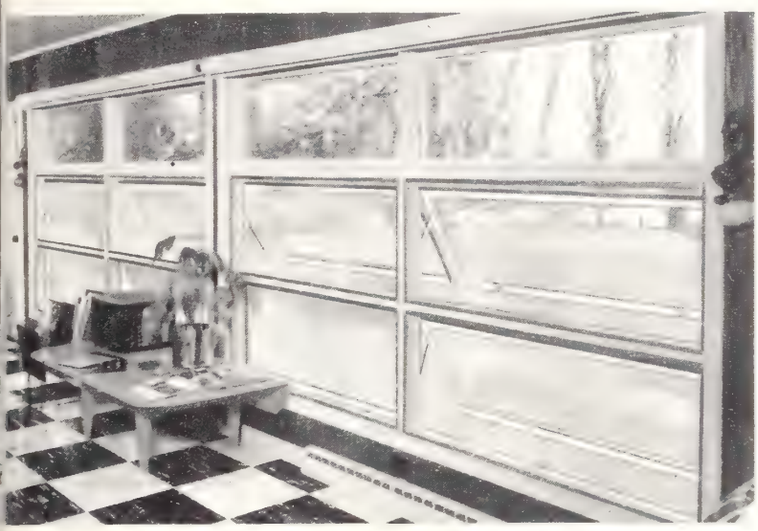
That wonderful furniture by...

SLIG

GRAND RAPID
CHAIR COMPA
Grand Rapids, Mich

Window ideas you can use—from

CURTIS



ADD A WHOLE EXTRA ROOM by enclosing a porch with Curtis Silentite Convertible wood windows. These versatile windows—used here as awning style sash—give you any desired degree of summer ventilation—yet have special weather-stripping to keep out the cold weather. In upright position, Convertibles can also be used as casements. New-style Zytel nylon hardware is furnished.



BUILD A CASEMENT WINDOW WALL with these modern, single-pane Curtis Silentite casements. Silentite casements give you all of the beauty and comfort but none of the grief often encountered with ordinary casements. They won't swing or rattle ...lock in any position...and they are superbly weather-tight. You can get them with screens and insulating glass—and all hardware.



GET A "ROUND-THE-CORNER" VIEW by using Silentite double-hung windows with a Silentite picture sash. No other double-hung window has all the weather-tight features of these Curtis units. They open and close at a touch—and their streamlined appearance gives them special charm and beauty. Easily installed in any kind of wall. Several styles available for your choice.



INCREASE THE SIZE OF SMALL ROOMS by creating a bay with Curtis Silentite double-hung windows. Here's an arrangement that adds more space—and more charm—to any home. These windows come as ready-to-install units, and go into the house with a minimum of time and effort. Like all Curtis Silentite windows, they are guaranteed as to materials and workmanship.

CURTIS

WOODWORK

heart of the home

OPERATION '56 the year to FIX HOME IMPROVEMENT

See your lumber dealer and send for new window idea book

1956 CURTIS WOODWORK SILENTITE the *Insulated* window

Curtis Companies Service Bureau
[illegible]
Clinton, Iowa [illegible]

Please send me the new Curtis window idea book.

I plan to ☐ build ☐ remodel

Name .....

Address .....

City ..... *State* .....



"You can air condition your home without using a drop of water!"

Here's one couple whose plans for a cool, liveable home won't be shelved by a water shortage.

Like so many homeowners on the spot (and a hot one, at that), they've called in a Worthington CLIMATE MAN.

He's showing them how Worthington's new "air-cooled" residential units air condition an entire house *without using a drop of water* . . . how they beat the heat *and* the water shortage at the same time. (They're also learning that these units can convert a water-cooled system to a water*less* one.)

Find out for yourself how to live through a drought in cool comfort by seeing the CLIMATE MAN's demonstration today. Call your local Worthington dealer (see the Yellow Pages of phone book) for your appointment. Worthington Corporation, Air Conditioning and Refrigeration Division, Section A-6-30-G, Harrison, N. J. A.6.30

WORTHINGTON

Look for the seal of the Worthington Climate Man

CLIMATE ENGINEERS TO INDUSTRY, BUSINESS AND THE HOME

Smart-looking . . . long-wearing, too,

your new upholstery of Du Pont Nylon

You'll love the new upholstery of sturdy Du Pont nylon. It's smart, so good-looking in any room . . . so livable, too. Thanks to nylon, this upholstery is strong, tough . . . made to take rough treatment year after year (with only the slightest of care) . . . and still look new. All this . . . and exciting colors, interesting weaves, high-styled textures are yours when you ask for upholstery of Du Pont nylon.

DU PONT

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRICS OR FURNITURE SHOWN HERE.



Notice the new designs, textures, colors now available in nylon upholstery. See them on this lounge chair and ottoman by Paul McCobb at Directional showrooms in New York, Chicago, and Los Angeles . . . also available through Directional distributors in leading cities and decorators across the country.

DU PONT FIBERS OPEN YOUR HOME TO MODERN LIVING

Like walking on a path of pine needles





Colors shown above: Rosso Di Levanto and Paisley with Black Feature Strip and Black Kencove

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Ever walk on a forest path cushioned with Nature's own resilience ... remember how buoyant, how springy, how quiet your step? KenRubber places this feeling of quiet restfulness under your feet every day in the year... with a look of luxury preferred in the finest homes in America.

Made in the luxury tradition. KenRubber offers you glorious clear-through colors that won't wear off... each tile is as strong, as resilient as though it contained a thousand tiny rubber springs that won't harden or become brittle through long years of service. You can tell at a touch KenRubber's mirror-smooth, pre-waxed beauty will always clean easily, seldom need waxing. See KenRubber at your Kentile Dealer's today. (He's listed under FLOORS in your Classified Telephone Directory.) You'll be delighted to learn it costs so little ... for example, you can install Standard Gauge KenRubber yourself in an average 8′ x 10′ room for as little as $37.75.

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ITH AMES CHARMING PRINTED ENSEMBLE



Celanese® taffeta shower curtain and matching [illegible] to transform your bathroom. The gayest of "Spring" [illegible] a scene of quiet elegance. Celanese [illegible] beauty of color and draping quality. The Ames [illegible] about $8.95 a pair. White, green, grey, aqua, champagne, yellow, black, or pink background. Other Ames prints available. At B. Altman & Co., New York; Marshall Field & Company, Chicago, Crowley-Milner, Detroit; Gimbel Bros., Philadelphia; Julius Garfinckel, Washington, D. C.

*Reg. U.S. Pat. Off.

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SHOWER CURTAINS AND BATHROOM ENSEMBLES

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FIRST IN STYLING



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$239.50

COMPLETE WITH THE Sealy® POSTUREPEDIC® MATTRESS

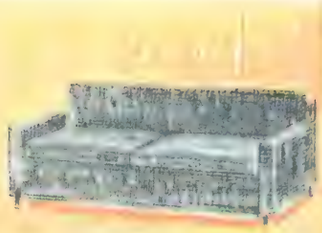
Look to Sealy for double-purpose furniture that is truly in tempo with today . . . dramatically designed by Paul Roché, one of America's leading furniture designers. You'll love the clean, exciting Con • sealy • bed lines; elegant and durable fabrics; built-in ease of conversion from sofa to bed. Here's the sitting comfort of a fine sofa plus the sleeping comfort of a fine bed. Choose period or contemporary models all complete with the famous $79.50 quality Sealy Posturepedic mattress.

- *Opens with ease into full-size bed to sleep 2*
- *World-Famous Posturepedic mattress guards against morning back-ache* . . . gives scientifically correct sleeping posture*
- *Durable decorator designed fabrics in a wide selection of colors*
- *Unexcelled sitting comfort*

**Due to sleeping on a too soft mattress*

SEALY, INC., 1954





SEALY "SHERATON"
CON • SEALY • BED . . . $259.50



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Makes Two Rooms of One!

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Alhambra	Cameron's Furniture Co.
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Duarte	Schuman's Furniture Co.
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Eureka	The White House Furn. & Appl.
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Hayward	Lustig's Furn.
Hemet	Valley Furniture Co.
La Sierra	O. K. Furniture Co.
Livermore	H. L. Kamp Co.
Long Beach	Carl's Furniture Co.
Long Beach	Alexander Shultz
Long Beach	Leo Shultz
Los Angeles	Barker Bros.
Los Angeles	Bullock's
Los Angeles	DeSure's Furniture Co.
Los Angeles	Friedman Furniture Co.
Los Angeles	Hampshire House
Los Angeles	Home Upholstery
Los Angeles	Kay's Dept. Store
Los Angeles	May Company
Los Angeles	McLean Furniture Co.
Los Angeles	Michael's Furniture Co.
Los Angeles	Noal Furniture Co.
Los Angeles	Spitzer Bros.
Los Angeles	Tamura & Co.
Los Angeles	Times Furniture Co.
Los Angeles	Tropic & Modern
Los Angeles	York Furniture Co.
Mar Vista	Rich Furniture Co.
Montebello	Montebello Furniture Co.
Monterey	Lighthouse Furn.
Montrose	Anderson's Furniture Co.
Napa	Napa Furn. Co.
Newark	O'Mara's Furn.
North Hollywood	Best Furniture Co.
North Hollywood	House of Schiller
Oakland	American Furn. Co.
Oakland	E. Bercovich & Sons
Oakland	California Furn.
Oakland	Jackson's Home Furn.
Oakland	Kahn's
Oakland	Standard Furn.
Ocean Beach	Noel Furniture Co.
Oceanside	Allen's Home Supply
Oceanside	Wootton's Furniture Co.
Ontario	Factory Furniture Outlet
Ontario	Klime's Furniture Co.
Orange	Clyde W. Higgins
Oxnard	Berk's Furniture Co.
Pacific Beach	Marsden's Furniture Co.
Palo Alto	Park Furn.
Pasadena	Ashburn's
Pasadena	H. C. Foes
Pasadena	Ihrig and Kaylor
Pasadena	F. C. Nash Co.
Pittsburg	Pittsburg Furn.
Placentia	D. & B. Furniture Co.
Pleasanton	J. A. Kent Furn.
Reseda	Keifer Furniture Co.
Reseda	Westside Home Furn. Co.
Rialto	Guth Furniture Co.
Richmond	Travalini Furn. Co.
Riverside	Binford Furniture Co.
Salinas	Standard Furn. Co.
San Bernardino	The Harris Company
San Bernardino	Phil's Furniture Co.
San Bernardino	Wilson & Fields
San Diego	Gerard's Furniture Co.
San Diego	Globe Furniture Co.
San Diego	People's Furniture Co.
San Fernando	Lee's Furniture Co.
San Fernando	Pepperman's Home Furn.
San Francisco	City of Paris
San Francisco	Fine Furn.
San Francisco	Fisher's Home Furn.
San Francisco	Macy's Dept. Store
San Francisco	Geo. Petersen & Sons
San Francisco	San Francisco Furn.
San Francisco	Shaff's Furn.
San Francisco	The White House, Raphael Weill & Co.
San Jose	Martino Furn. Co.
San Luis Obispo	Yours & My Furniture Co.
San Mateo	Loewe & Zwerlein Furn.
San Pedro	Forster Furniture Co.
San Rafael	Western Furn.
Santa Ana	Elliott Furniture Co.
Santa Monica	Frank's Furniture Co.
Santa Monica	Jack Joseph & Co.
Santa Paula	Spencer Furniture Co.
Santa Rosa	The Stone Co.
Tempe City	Sunset Furniture Co.
Vacaville	California Sample Furn. Co.
Vallejo	California Sample Furn. Co.
Van Nuys	Brook's Furniture Co.
Ventura	Leon Walker
Wilmington	Clausing Bros.

COLORADO

Boulder	Graham Furniture Co.
Brighton	Anderson Furniture Co.
Colorado Springs	American Furn. of Denver
Colorado Springs	Peerless Furniture Co.
Denver	American Furniture Co.
Denver	Cadillac Furniture Co.
Denver	Daniels & Fishers Stores
Denver	Fred Davis Furniture Co.
Denver	Del Teet Furniture Co.
Denver	Franklin Furniture Co.
Denver	Graham Furniture Co.
Denver	Look Furniture Co.
Denver	Lowry Furniture Co.
Denver	Miller Furniture Co.
Denver	New York Furniture Co.
Denver	North Denver Furniture Co.
Denver	Sachs Furniture Co.
Durango	Durango Furniture Mart
Ft. Collins	American Furniture Co.
Ft. Morgan	Waxman's of Ft. Morgan
Grand Junction	Bannister Furniture Co.
Greeley	J. T. Clough Furniture Co.
Longmont	Chlanda-Harris Furn. Co.
Pueblo	American Furniture Co.
Pueblo	Central Furniture Co.
Pueblo	Crews-Beggs Dry Goods Co.
Salida	Greenberg Furniture Co.
Sterling	Scofield Stores
Sterling	Sterling Furniture Co.

CONNECTICUT

Bridgeport	Howland Dry Goods Co.
Bridgeport	Liberty Furniture Co.
Bridgeport	Modern Living Furniture, Inc.
Bridgeport	Moorash Furniture
Bridgeport	Nothnagle's
Cheshire	Cheshire Wayside Furniture
Danbury	Majestic Furniture
Danbury	Reynold's Furniture
Danielson	Lavallee Furniture Co.
Groton	Silberman's Suburban
Hartford	Brown Thomson
Hartford	Marholin's Inc.
Hartford	The Nassau Furniture Co.
Hartford	Puritan Furniture Mart
Hartford	South Green Furniture Inc.
Jewett City	Jewett City Furniture Co.
Meriden	Bullard-Fowler & LaPlace
Meriden	Reed-Holroyd Company
Middletown	J. H. Bunce Co.
Milford	Wayside Furniture Shop
New Britain	Birnbaum Furniture Co.
New Haven	Chamberlain Co., Inc.
New Haven	Komisar
New Haven	Edward Malley Co.
New Haven	Slumber Shop
New Haven	Yale Furniture Co.
New London	Kaplan's Furniture Co.
New Milford	Prox Furniture
Norwich	Goldberg's
Norwich	Schwartz Brothers Furniture
Norwich	Silberman's, Inc.
Plainville	Plainville Wayside Furn. Co.
Rockville	The Ladd and Hall Co. Inc.
Stamford	Komar Furniture
Stamford	P. Sabini & Co.
Terryville	Terryville Furniture Store
Torrington	A. A. Smith & Wolcott House
Wallingford	Holroyd's
Waterbury	Albert's Furniture Co.
Waterbury	Hampson-Mintie-Abbott Inc.
Waterbury	Howland-Hughes
Waterbury	Metropolitan Furniture Co.
Wethersfield	Cooper's Furniture Inc.
Windsor	Windsor Furniture Co. Inc.

DELAWARE

Wilmington	Cohen Bros.

DISTRICT OF COLUMBIA

Washington	Alperstein's Furniture Store
Washington	Hecht Co.
Washington	House & Herrmann
Washington	Hub Furniture Co.
Washington	Hutchison's, Inc.
Washington	Ideal Furniture & Bedding Co.
Washington	Lansburgh's
Washington	Julius Lansburgh Furn. Co., Inc.
Washington	Lincoln Furniture Co.
Washington	Mayer & Co.
Washington	Mazor Masterpieces Furn. Co.
Washington	Wm. E. Miller Furn. Co. Inc.
Washington	National Furniture Co. Inc.
Washington	P. J. Nee Co.
Washington	Peerless Furniture Co.
Washington	Redman & Brown Furniture Co.
Washington	Milton H. Rossler, Inc.
Washington	Malcolm Scates, Inc.
Washington	Woodridge Furniture Sales
Washington	Woodward & Lothrop

IDAHO

Boise	Carl Miller Furniture Co.
Boise	Peckham's
Burley	Lee Furniture Co.
Caldwell	Peckham's
Moscow	David's, Inc.
Twin Falls	Hoosier Furniture Co.
Weiser	Globe Furniture Co.

ILLINOIS

Aurora	Ward & Jones Furniture
Berwyn	Central Utilities & Furniture Co.
Berwyn	Richards Furniture Co.
Berwyn	Suburban ModernAge, Inc.
Brookfield	Radtke Interiors
Chicago	Adam Furniture Co.
Chicago	Adelman Furniture Co.
Chicago	Alan Furniture Co.
Chicago	American Furniture and Radio
Chicago	Arbets, Inc. (2 stores)
Chicago	Baskin Irving-Drake Furniture
Chicago	Bass Bros. Milwaukee Ave.
Chicago	Bay Furniture Company
Chicago	Leo Berman Furniture Co.
Chicago	Jos. F. Budnik, Inc.
Chicago	Dodge Furniture Co.
Chicago	Drake Furniture Co.
Chicago	The Fair Store
Chicago	Marshall Field & Company
Chicago	General Outfitting Co.
Chicago	Goodhousekeeping Shops (4 stores)
Chicago	Guaranteed Electric Furn. & Appl.
Chicago	Homan Furniture House
Chicago	Homer Bros. Furniture Co.
Chicago	Homer's Furniture Showrooms
Chicago	Jensen Movers
Chicago	Lindon's
Chicago	Logan Furniture Mart
Chicago	Mandel Brothers
Chicago	Miller's Furniture & Rugs
Chicago	Pakan Furniture
Chicago	Reliable Furniture Co.
Chicago	Roseland Furniture Mart
Chicago	Rusnak Bros. (2 stores)
Chicago	S & M Furniture
Chicago	Sage Furniture Co.
Chicago	John M. Smyth Company
Chicago	Soltis Furniture Co.
Chicago	Sons Furniture Mart
Chicago	Square Deal Furniture Co.
Chicago	Stotland's Furniture & Appliance Co.
Chicago	Waldren's Furniture Co.
Chicago	Werner's Furniture Co.
Chicago	Werth Furniture Co.
Chicago	Wieboldt's Dept. Stores
Chicago	Wolf Furniture House
Chicago Heights	Town and Suburban Furniture Co.
Crystal Lake	Crystal Lake Sleep Shop
Decatur	Arthur's Furniture Co.
Decatur	Foster's Inc.
East Dundee	Rakow Town & Country
East Peoria	Kaufman's Furniture Co.
Elmhurst	John M. Smyth Company
Evanston	Marshall Field & Company
Evanston	John M. Smyth Company
Evanston	Wieboldt's Dept. Stores
Evergreen Park	The Fair Store
Evergreen Park	Homer Bros. Showroom
Evergreen Park	John M. Smyth Company
Harvey	Cipolla's Boulevard Furniture Co.
Joliet	The Boston Store
Joliet	Fitzgerald Furniture Co.
Joliet	Smith-Fitzgibbons Furniture Co.
Joliet	Staley's Town & Country Furniture
Kankakee	Turk Furniture Co.
Libertyville	Taylor Fine Furniture
Melrose Park	Broadway Furniture Co.
Oak Park	The Fair Store
Oak Park	Marshall Field & Company
Oak Park	Town and Country Furniture Co.
Oak Park	Wieboldt's Dept. Stores
Park Ridge	Rehder Furniture Store
Pekin	Cohen Furniture Co.
Peoria	Cohen Furniture Co.
Peoria	Gerdes Furniture Studio
Peoria	Loewenstein's
Pontiac	Clevenger's Furniture
River Forest	Vignola Furniture Co.
Streator	Ritchie Furniture
Wauconda	Radius Furniture & Appliances
Waukegan	Globe Furniture Co.
Waukegan	Vernon D. Naden Interiors
Waukegan	Noren Furniture
Westmont	Suburban Furniture
Woodstock	Donahue Furniture

INDIANA

Bedford	Schloot-Dougherty Furniture Company
Bicknell	Risley and Son
Bloomfield	Bloomfield Electric Company
Bloomington	Wylie Furniture Company
Brownstown	Zabel Furniture Company
Connersville	Hendren-Foster Furniture
Fort Wayne	Earl Groth & Co.
Fort Wayne	Lewis Furniture Co.
Frankfort	Herther-Foster Furniture Co.
Franklin	McCowan Furniture Store
Gary	Better Living Inc.
Gary	Coyne Furniture Company
Gary	Lane Furniture Mart
Geneva	Hanni Furniture
Greensburg	Levenstein's
Griffith	Christenson's Furniture Co.
Hammond	Home Equipment Co.
Huntington	House of Furniture
Indianapolis	L. S. Ayres & Co.
	Downstairs Sleep Shop
Indianapolis	Banner-Whitehill
Indianapolis	Wm. H. Block Co.
Indianapolis	Block's Home Budget Store
Indianapolis	Circle Furniture
Indianapolis	Fairway Furniture Co.
Indianapolis	Fitch Furniture, Inc.
Indianapolis	Hoosier Furniture Co.
Indianapolis	Indianapolis Furniture Mart
Indianapolis	Kelly Furniture Co.
Indianapolis	Larman's Furniture Corp.
Indianapolis	Meridian Appliance Co.
Indianapolis	Pearson's Furniture Co.
Indianapolis	B. F. Simmons Home Appl. and Furn.
Indianapolis	Simmons Furniture & Appliance Co.
Jasonville	Jasonville Hardware & Furniture Co.
Jeffersonville	Bensinger's of Jeffersonville
Kokomo	McClintock Furniture
Kokomo	Millers Annex
Lafayette	Loeb's Dept. Store
La Porte	Kessler Furniture Inc.
Linton	Correll's
Loogootee	Home Outfitters
Madison	Lodge Bros. Furniture Company
Marion	Newhouse Furniture
Martinsville	Cure and Son
Michigan City	Michigan City Furniture Co.
Mishawaka	Beiger Furniture Co.
Mishawaka	Christianson Furniture Corp.
Muncie	Carter Furniture Co.
New Albany	Bennett Furniture Company
New Albany	Nichols Furniture Company
New Castle	Schuffman's Furniture Store
North Vernon	Diekhoff-Vance
Oakland City	Oakland City Furniture Company
Osceola	Martin Furniture Co.
Osgood	Ensinger Furniture Store
Peru	Glazier Furniture Co.
Peru	Senger Dry Goods Co.
Plymouth	Cook Bros. Furniture
Rushville	Hendren-Foster Furniture
Scottsburg	Thomas Furniture Store
Seymour	Greemann Furniture Store
Shelbyville	P. G. Sanders & Son
South Bend	Carnitz Furniture Co.
South Bend	Ries Furniture Co.
South Bend	River Park Furniture Co.
South Bend	Robertson of South Bend
Tell City	Fischer Furniture & Appliance Co.
Terre Haute	Strange Furniture Co.
Tipton	Tafft & Baker Furniture Co.
Valparaiso	Lincolnway Furniture Co., Inc.
Vincennes	Mitchell Furniture Company
Wabash	Miller Furniture Co.
Washington	Tom Daily
Whiteland	Gray Furniture Company

IOWA

Ames	Shiery Furniture
Anamosa	Schumacher Furniture
Boone	Wester Furniture
Carroll	Knowlton Furniture
Cedar Rapids	Hill & Dale Furniture
Cedar Rapids	Kenwood Furniture
Cedar Rapids	Lyle & Reichle Furniture
Cedar Rapids	A. W. Peterson Co.
Colfax	DeVere Cleveland Furniture
Davenport	Kay Furniture Co.
Des Moines	Burke Furniture Co.
Dubuque	Home Supply Co.
Fort Dodge	Home Furniture Co.
Lake View	Parkinson Furniture
Marengo	Harrison Furniture
Marshalltown	Mickel Furniture Co.
Monona	Schultz Furniture Co.
Nevada	McGrath's Furniture
Sioux Rapids	Hallenbeck Furniture
Spencer	Matt Furniture
Story City	Wierson Furniture
Washington	Scott Furniture
Waterloo	Hurwich's Furniture, Inc.
Waverly	Geo. Kaiser Furniture
Webster City	Chapman's Furniture
Wellman	Powell Furniture
West Des Moines	McIntyre Furniture
Woodward	Hooker Furniture

KANSAS

Arkansas City	Furniture Mart
Augusta	Lunger's Furniture
El Dorado	Green Furniture Co.
Kansas City	Glanville Furniture Co.
Manhattan	Roberts Furniture Store
Miltonvale	Phelps Furniture
Osawatomie	Chambers Furniture Co.
Oswego	Williamson Stores, Inc.
Paola	Kaiser Furniture Co.
Russell	Myers Furniture Co.
Salina	Stiefel's
Stafford	Peacock & Soice
Topeka	Moore Furniture Co.

KENTUCKY

Ashland	Lambert Furniture Company
Ashland	Ratliff Furniture Company
Bellevue	Wilson Furniture
Berea	Finnell Furniture Company
Campbellsville	Caulk Furniture Company
Corbin	Hall-Watson Furniture Co.
Covington	Tillman's Furn. & Appl.
Cynthiana	A. E. Jones Furniture Company
Danville	Freeman Furniture Company, Inc.
Frankfort	Gerard's Furniture
Harford	M & R Furniture Company
Lawrenceburg	Freeman Furniture Store
Lexington	L. L. Roberts Furniture Company
London	Main Street Furniture Company
Louisville	Byrne Furniture Company
Louisville	Delaney Furniture Company
Louisville	Globe Furniture Company
Louisville	M & K Household Supply
Louisville	Spurrier Furniture Company
Louisville	United Furniture Company
Newport	Wilson Furniture
Owensboro	Cannon's Furniture
Radcliff	Radcliff Furniture Mart
Somerset	Pulaski Furniture Company
Springfield	Springfield Furniture Company
Versailles	Earl Tilghman & Son
Williamsburg	Faulkner & Taylor
Winchester	Pound Furniture Company

MAINE

Bangor	Farrar Furniture Co.
Brunswick	Midway Furniture Co.
Brunswick	Treworgy Furniture Co.
Lewiston	B. Peck's Company
Portland	Porteous Mitchell & Braun Co.
Rockland	Stonington Furniture Co.
Waterville	Drapeau Furniture Co.

MARYLAND

Annapolis	Polan Brewer
Baltimore	Alperstein's Dept. Stores
Baltimore	Bernstein Furniture Co.
Baltimore	Car-Mor Co.
Baltimore	Chesapeake Furniture Co.
Baltimore	Dafms Furn. & Appl. Co.
Baltimore	Four Besche Bros. Inc.
Baltimore	Friedman's Furniture Store
Baltimore	Garon's
Baltimore	Gassinger Bros. Inc.
Baltimore	The Hecht Co.
Baltimore	Highland Furniture Co. Inc.
Baltimore	Krastell Furn. Co. Inc.
Baltimore	The Levin Furn. Co. Inc.
Baltimore	Littlepage's Furn. Store
Baltimore	George Schapiro & Sons
Baltimore	Sam Shaivitz Furn. Store
Baltimore	Shofer Furn. Co. Inc.
Baltimore	Wieland's Inc.
Chevy Chase	Woodward & Lothrop
College Park	Gary Furniture Co. Inc.
Glenburnie	The Supreme Furn. Co. Inc.
Hyattsville	Suburban Furn. Co. Inc.
Langley Park	Lansburgh's
Rockville	Jacmar's
Rockville	P. J. Nee Co. Inc.
Silver Springs	Alperstein's Furniture Store
Silver Springs	Sandman Sleep Shop
Silver Springs	Wheaton Furn. Inc.

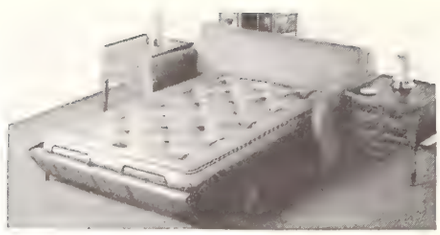
MASSACHUSETTS

Adams	A. C. Simmons, Inc.
Arlington	Gordon Furniture Co.
Belmont	Gay Dow Furniture Co.
Belmont	R. L. Wicks & Sons
Beverly	Kransburg Furniture Co.
Boston	Anthony Furniture Co.
Boston	Belmont Furniture Co.
Boston	Walter Dempsey Co.
Boston	Edwards Fine Furniture Co.
Boston	Famous Furniture Co.
Boston	Paine Furniture Co.
Boston	C. C. Peters Company
Boston	R. H. White Co.
Brookfield	Brookfield Furn. Inc.
Cambridge	Putnam Furniture
Chatham	Chatham Furniture Co.
Concord	Carter Furniture Company
Dorchester	A. Abelow Furniture Co.
Dorchester	David R. Pitnof & Sons
East Boston	Porter Square Furniture Co.
East Walpole	Walpole Radio & Furniture Co.
Everett	Everett Furniture Outle
Fall River	Charlmor Furniture Company
Fall River	Stafford Furniture Co
Fall River	R. A. McWhirr Compan
Fitchburg	Giadones, Inc
Fitchburg	Lewis Furniture Shop
Framingham	Lewis Furniture Co
Gloucester	William G. Brown Co
Hadley	Walter's Appliance & Furn. Co
Holbrook	Holbrook Furniture, Inc
Holyoke	Eostein Furniture Co
Holyoke	Heywood Furniture Co
Hyde Park	Burnes Brothers Co
Jamaica Plain	Metropolitan Furniture Co
Lawrence	Factory Outle
Lawrence	Lawrence Furniture Co
Lowell	Household Compan
Lowell	A. G. Pollar
Lynn	King Radio & Furniture Co
Lynn	Metropolitan Furniture Co
Lynn	Stuart Furniture Co
Malden	Kotzen Furniture Co
Marlboro	J. J. Bradley Compan
Milford	Stone Furn. Co
Millbury	Ray's Furniture In
New Bedford	Correia & Sons Furnitur
New Bedford	South End Furniture & Appliance
Northampton	Lloyd's, In
Northampton	McCallum
Norwood	Thrift Furniture Sho
Pittsfield	England Brothe
Pittsfield	Stevens, In
Quincy	Kincaide Furniture Cor
North Quincy	Norfolk Furniture C
Revere	Derby Furniture C
Rosindale	Allen Furniture Compar
Roxbury	J. Bell & Son Furniture C
Somerville	Period Furniture Sho
South Boston	James Ellis Compar
Southbridge	Beauregard Furn. C
Southbridge	Lemoine Furn. C
Springfield	Forbes & Walla
Springfield	Hampden Furn. C
Springfield	Kavanagh Furniture C
Springfield	Kimball Furniture C
Springfield	Loeb-Mansfie
Springfield	Max Okun Furniture C
Springfield	Pioneer Furniture Showroo
Stoughton	New England Furniture C
Wakefield	Crystal Furniture C
Waltham	Grey's Furniture C
Waltham	Goff Furnitu
Westfield	Lambson Furn. C
Webster	Grand Furniture Sho
West Springfield	Sam Salem, I
Weymouth	Factory Furniture M
Woburn	Royal Furniture C
Worcester	Alarie's Furniture & Appliance
Worrester	American Supply
Worcester	Lewis Furniture Sh
Worcester	John C. MacInnes
Worcester	Northridge Furniture

MICHIGAN

Adrian	Palman's Furnit
Alma	Packard Furnit
Ann Arbor	Behnke Furnit
Ann Arbor	Holland Furnit
Bad Axe	MacAlpine Furnit
Battle Creek	L. W. Robinson-Furniture De
Battle Creek	Swank's Furniture
Battle Creek	Woods' Furniture
Berkley	Modern Sleep Sh
Birmingham	Triangle Furnit
Birmingham	United Outfit
Blissfield	Dings & R
Buchanan	Sexton Furniture & Applia
Cadillac	Currier Furnit
Charlotte	Vitale Furniture
Clare	Clare Furnit
Clawson	Modern Sleep S
Coldwater	Porter Furniture
Dearborn	Charm Furnit
Dearborn	Fashion Furnit
Dearborn	Miller Furnit
Dearborn	Penn Furnit
Dearborn	Peoples Outfitting Comp
Dearborn	Star Furnit
Detroit	Bel-Air Furni
Detroit	Cameo Furni
Detroit	Carroll Furni
Detroit	Crown Furni
Detroit	Federal Dept. S
Detroit	Fenster & Comp
Detroit	Frumin Furni
Detroit	Grinnell Brott
Detroit	Otto Grunewald & Son Furni
Detroit	Leonard Furni
Detroit	Mark Furni
Detroit	Mars Furni
Detroit	Maxs Furni
Detroit	Miller Square Deal Furni
Detroit	Monarch Furni
Detroit	Nat Margolis Furni
Detroit	Peoples Outfitting Comp
Detroit	Post Furni
Detroit	Pleasure & Leisure S
Detroit	Raimi Bros. Furni
Detroit	Star Furni
Detroit	Sterling Furni
Detroit	Tower Furni
Detroit	Union Appliance & Furni
Detroit	United Outfi
Detroit	Vogue Furni
Ferndale	Federal Department S
Ferndale	Royal Matt
Ferndale	Triangle Furni
Flint	People's Furni
Gladwin	Dell Smith Furni
Grand Haven	Grand Haven Furni
Grand Rapids	Galewood Outfitting
Grand Rapids	The Herpolsheimer
Grandville	Barrett Furn
Hazel Park	Tower Furn
Highland Park	F. B. Mehn Furn
Holt	DeLoach Home Furnis
Ithaca	Beebe Furniture
Jackson	Center Furn
Kalamazoo	Central Furnitur
Kalamazoo	Ward-Kibler Furnitur
Keego Harbor	Claytons Furn
Kingsford	Freivault Furnitur
Lansing	Lansing Furnitur
Lansing	McCormick Furnitur
Lincoln Park	Dobbs Furn
Lincoln Park	Eder Furn
Lincoln Park	Peoples Outfitting Com
Livonia	Livonia Furn
Manistee	H. E. Anderson Furn. &
Marquette	Tonella & Rupp
Monroe	Fashion Furn
Monroe	Federal Department

made by Sealy



Changes from sofa to bed in seconds!

oe ..... Sacks Furniture
t Clemens ..... Paul's Furniture City
t Clemens ..... Triangle Furniture
egon ..... Grossman's Dept. Store
Adams ..... North Adams Furniture
key ..... James A. Reid Furniture Co.
outh ..... Better Homes Furniture
outh ..... A. Galin & Son
ac ..... Federal Department Store
ac ..... F. B. Melin Furniture
ac ..... Orchard Furniture
ac ..... Ward's Furniture
Huron ..... Marriott Furniture
Huron ..... Smith Furniture
rd Township ..... Post Furniture
mond ..... Capozza Furniture
ille ..... Crown Furniture
ille ..... Federal Department Store
Oak ..... Tower Furniture
Oak ..... Triangle Furniture
air Shores ..... Belmont Furniture
air Shores ..... Supreme Furniture
Haven ..... Wank Furniture and Appliance
is ..... Mac's Furniture Store
on ..... B & W Furniture
yke ..... Fillmore Bros.
yke ..... Motor City Furniture
a ..... Kent Furniture
e ..... Wayne Furniture
e ..... Wayne Home Outfitting
Branch ..... Morse Furniture
dotte ..... Eureka Furniture
..... McMillan Furniture
anti ..... Modern Furniture
anti ..... Smith Furniture

SOURI

ndence ..... Davidow's
..... Joplin Furniture Co.
s City ..... Cousins, Inc.
s City ..... Davidson Furniture Co.
s City ..... Duff & Repp-Robert Keith
s City ..... Emery, Bird, Thayer
s City ..... Macy's of Kansas City
s City ..... Mehornay Furniture Co.
s City ..... Montgomery Ward & Co.
s City ..... Peck's of Kansas City
s City ..... Yost Furniture Co.
gfield ..... Outlet Furniture Co.
gfield ..... Sedgwick Furniture Co.

NTANA

nda ..... Plumb's
gs ..... Sigman's Furniture Co.
nan ..... Marshall Furniture Co.
..... Shiner's Furniture Co.
Falls ..... American Furniture Co.
a ..... Joslins Furniture Co.
ell ..... Main Street Store
town ..... Wier Furniture Co.
ston ..... Miller Furniture Co.
ula ..... J. M. Lucy and Sons

RASKA

l Island ..... Williamson Furniture Co.
gton ..... Brown Furniture
a ..... Nebraska Furniture Mart

HAMPSHIRE

mont ..... Rowe-Genereux Co.
..... J. E. Lothrop Co., Inc.
e ..... LeMay Furniture Co.
hester ..... Leavitts Furniture Co.
rsworth ..... Perrault Furniture Co.

JERSEY

tic City ..... Capitol Furniture & Storage Co.
ne ..... Moe's Furniture
ne ..... Steinert Bros.
ar ..... Clayton J. Newman
ngdale ..... Ardsley, Inc.
ntown ..... Binders Furniture
ntown ..... Seidel Bros.
hine ..... Carlson's Furniture
y's Point ..... Heine's Furniture
n ..... David Sussman
eth ..... Fricke Furniture
eth ..... Rockford Furniture
eth ..... M. Saffran & Son
eth ..... Tarlowe Bros.
ld ..... Andrew Coremin
on ..... Fink Furniture
ken ..... Howell Bros.
ton ..... Wayne Furniture
k ..... Beemley Furniture
k ..... Cisero Furniture
k ..... Rockford Furniture 2 stores
k ..... Supreme Furn. & Bedding
Brunswick ..... Feuerlicht & Silverbush
City ..... King Sales Co.
e ..... Crofutt & Smith
Amboy ..... Lichtman Bros.
ield ..... Matthews Furniture
ston ..... Nassau Slumber Shop
ay ..... Ross Bros.
n ..... Binders Furniture
n ..... Dunham's
or ..... Ventnor Furniture Co.
nd ..... Albert H. Down
wood ..... King Sales Co.
bridge ..... Rockford Furniture

MEXICO

uerque ..... American Furniture Company
uerque ..... Standard Furniture Company
a ..... Williams Furniture Company
..... Home Furniture Company
ington ..... Home Furniture Company
..... Welch Furniture Co.
ruces ..... Las Cruces Furniture Co.
egas ..... J. C. Johnsen and Son
les ..... Home Furniture Company
ell ..... Dabbs Furniture Co.
Fe ..... H. Livingston and Co.

YORK

y ..... John B. Hauf
y ..... Morris Furniture Co.
y ..... John G. Myers Co., Inc.
y ..... W. M. Whitney & Co.
erdam ..... Grand Rapids Furniture House
erdam ..... M. J. Wyrtwal Furniture
a ..... Jay's Bedding Company
amton ..... Ellis Bros. Inc.
ster ..... Brewster Furniture Co. Inc.
albin ..... S. Betor's Furniture
lyn ..... Abraham & Strauss
lyn ..... Custom Convertable
lyn ..... D. & S. Furniture Company
Brooklyn ..... Namm Loeser's Dept. Store
Forrest Hills ..... Homart Furniture & Upholstery Co.
Fulton ..... Sullivan's Furniture
Glendale ..... Bernard Wagner & Son
Haverstraw ..... Slack's Dept. Store
Hudson ..... R. Gray's Sons
Ilion ..... C. B. Smith Furniture
Jamaica ..... Custom Convertable
Lindenhurst, L. I. ..... Eddleman Brothers
Mahopac ..... Mahopac Furniture Co. Inc.
Mamaroneck ..... Chatsworth Furniture Studios
Middletown ..... J. H. Ha t Furniture Co.
Mt. Kisco ..... Mt. Kisco Furniture Exchange
Newburgh ..... Burger's Furniture Store
Newburgh ..... Ware-House Furniture Co.
New York ..... James McCutcheon & Co.
New York ..... Roma Furniture Company Inc.
New York ..... Wertheimer's Dept. Store
New Rochelle ..... Neptune Furniture
Plattsburg ..... Payson's Furniture
Portchester ..... Joseph Cohen
Poughkeepsie ..... Mitchell's
Saratoga Springs ..... Standard Furniture Stores
Schenectady ..... The Carl Co.
Schenectady ..... Robinson Furniture
Schenectady ..... Star Furniture Co.
Schenectady ..... Wallace Co.
Stapleton, S. I. ..... Ace Furniture Co.
Stapleton, S. I. ..... Freeport Furniture
Syracuse ..... Franklin Furniture
Syracuse ..... Franklin Furniture
Syracuse ..... Olum's Furniture
Syracuse ..... Wright's Fit-Rite
Troy ..... Wm. H. Frear & Co.
Troy ..... Modern Home Appliance
Troy ..... John P. Ryan Furniture Co.
Utica ..... Grace Furniture of Marcy
Watertown ..... A. Empsall Co.
White Plains ..... White Plains Mattress

NORTH CAROLINA

Asheboro ..... Asheboro Furniture Company
Asheville ..... Sam P. Burton & Son
Burlington ..... Cannady Furniture Company
Charlotte ..... Colony Furniture Shop
Charlotte ..... Whisnants, Inc.
Clemmons ..... McMillan Furniture Company
Fayetteville ..... Evans Furniture Company, Inc.
Goldsboro ..... Isaacs-Kahn Company
Greensboro ..... Burtner Furniture Company
Greensboro ..... McMillan Furn. Co.
Greenville ..... Bostic-Sugg Furniture Company
Greenville ..... Brown Furn. Co.
Greenville ..... J. A. Collins and Sons
High Point ..... Burtner Furniture Company
Kinston ..... Baker Furniture Company
Jacksonville ..... Lumpkin Furniture Company
Raleigh ..... Castlebury's Furniture Company
Rockingham ..... R. W. Goodman Co.
Southern Pines ..... Colonial Furniture Company
Waynesville ..... Garrett Furniture Company
West Asheville ..... Home Furniture Co.
Wilmington ..... Barefoots & Jackson, Inc.
Wilmington ..... Hanover House
Wilmington ..... Sutton-Council Furniture Company
Wilson ..... Swinson Furniture Company
Winston-Salem ..... Hawthorne Furniture Company

OHIO

Akron ..... O'Neil's Downstairs
Alliance ..... Cope Furniture
Amherst ..... Goodspeed Furniture Co.
Andover ..... Baumgardner Furniture Co.
Ashland ..... Gilbert Furniture Co.
Ashtabula ..... Carlisle Allen Co.
Ashtabula ..... Pitts Furniture
Athens ..... Jaynes Furniture Co.
Attica ..... Decker Furniture
Bedford ..... Budd Bros. Furniture Co.
Bellefontaine ..... Hayes Furniture & Appliance
Berea ..... Crest Furniture
Bucyrus ..... Campbell Furniture
Cadiz ..... Wm. J. Clark
Caldwell ..... Murphy Furniture Co.
Canton ..... Ideal Furniture
Chardon ..... Burr & Smith
Chevoit ..... Okum's Furniture
Chillicothe ..... Ebenhack & Son
Cincinnati ..... Anchor Furniture
Cincinnati ..... R. Boswell Furniture
Cincinnati ..... Bueker Furniture & Appliance
Cincinnati ..... Frank Bullerdick & Co.
Cincinnati ..... McAlpin's, Dept. 45
Circleville ..... Griffith Floor Covering
Cleveland ..... Allied Enterprize, Inc.
Cleveland ..... American Appliance & Furniture
Cleveland ..... Bernards Furniture
Cleveland ..... Bing Company
Cleveland ..... Birk Furniture
Cleveland ..... Blasse Sales Co.
Cleveland ..... Bondi Furniture & Appliance
Cleveland ..... Brooklyn-Parma Appl. & Furn.
Cleveland ..... Brown Bros.
Cleveland ..... Brush Appliance
Cleveland ..... Carlsons Furniture & Appliance
Cleveland ..... Cizek Furniture Co.
Cleveland ..... Cole Furniture Co.
Cleveland ..... Daniel's Furniture & Appliance
Cleveland ..... Theo H. Doll Furniture
Cleveland ..... East Appliance & Furniture Co.
Cleveland ..... Factory Distributors
Cleveland ..... Factory Furniture Co.
Cleveland ..... General Furniture & Appliance
Cleveland ..... Glynn & Boker Co.
Cleveland ..... Ivanhoe Furniture Co.
Cleveland ..... Kurtz Furniture
Cleveland ..... Leader Appliance, Inc.
Cleveland ..... Lee Edwards Furniture Co.
Cleveland ..... W. Levy Furniture
Cleveland ..... Louis Furniture
Cleveland ..... May Company
Cleveland ..... Midwest Furniture & Appliance
Cleveland ..... Maple Hgts. Appl. & Furn.
Cleveland ..... George Perk Furniture & Appliance
Cleveland ..... Perme's
Cleveland ..... Ptak's Furniture & Music Co.
Cleveland ..... Rowe Furniture
Cleveland ..... Rainbow Furniture
Cleveland ..... Say Furniture & Annliance
Cleveland ..... Shadyside Furniture
Cleveland ..... Stevenson's, Inc.
Cleveland ..... Tahsler's Home Mart, Inc.
Cleveland ..... F. J. Vybiral Furniture
Cleveland ..... Watkins Furniture
Cleveland ..... Windsor Appliance Co.
Columbus ..... The Boston Store
Columbus ..... Brown Furniture
Columbus ..... Hendricks Furniture Co.
Columbus ..... The F. & R. Lazarus & Co., Dept. 603
Columbus ..... National Outfitting Co.
Columbus ..... Sleep Rite Shops
Columbus ..... White's Furniture
Coshocton ..... Bing-Coshocton Co.
Coshocton ..... Mutual Furniture
Cortland ..... Collins Appl. & Furniture
Dayton ..... K. L. Garwin Corp.
Dayton ..... May & Co.
Dayton ..... R. L. Norris Furniture Co.
Dayton ..... Peerless Furniture Co.
Dayton ..... Ray's Dept. Store
Dayton ..... Rike Kumler, Dept. 987
Dayton ..... Town & Country Furniture, Inc.
Defiance ..... Shipman Furniture Co.
Delphos ..... Westrick Paint & Appliance
Dresden ..... Altman's Furniture
East Galion ..... Goodman Furniture
East Liverpool ..... Moore Furniture Co.
East Palestine ..... Lawrence Dept. Store
Elyria ..... Elyria Furniture Co.
Euclid ..... Barker & Stampfel
Euclid ..... Brush Appl. & Furn. Co.
Findlay ..... Beistle Furniture Mart
Forest ..... McBride Furniture
Galion ..... Goodman Furniture
Greenville ..... Palace Dept. Store
Hamilton ..... A. Brown Furniture
Hillsboro ..... Ellis Furniture
Lancaster ..... Stewart Bros. & Alban Co.
Lima ..... Dean Griffin & Son
Lockland ..... Hanley Jewelry & Furniture
Lodi ..... Parker Furniture
Lorain ..... Lee Furniture Co.
Lorain ..... T. N. Molas Furniture
Malta ..... Blackburn Trading Post
Mansfield ..... Batson Furniture Co.
Mansfield ..... Newark Furniture
Marietta ..... Union Furniture Co.
Marion ..... H. Schaffner Furniture Co.
Massillon ..... Waltamath Furniture Co.
Maumee ..... Frank Rogers Furniture City
McComb ..... Bennett Bros.
Medina ..... Longacre Furniture Co.
Middlefield ..... Middlefield Furniture Co.
Montpelier ..... Allen Cunniff Furniture Co.
Mt. Sterling ..... Trimble Home Furnishings
Nevada ..... Nevada Furniture Co.
Newark ..... Carrile Furniture Co.
Newark ..... Newark Furniture
Newark ..... Scott Furniture
New Philadelphia ..... Williams Furniture Co.
Norwalk ..... Fisher Music & Furniture Co.
Oak Harbor ..... Mulligan Gas & Electric
Portsmouth ..... Covert Furniture
Rittman ..... Daley's
Roseville ..... Cannons Furniture
Sandusky ..... Bond Wayside Furniture
Sidney ..... Uhlman's Dept. Store
Springfield ..... Athertons, Inc.
Springfield ..... Gilberts Furniture
Sterling ..... Maibach's
Steubenville ..... May & Leopold Co.
Strasburg ..... Garver Bros.
Sylvania ..... Comstock & Coventry
Tiffin ..... Tiffin Furniture Co.
Toledo ..... Art Furniture Co.
Toledo ..... Collingwood Furniture
Toledo ..... Edgewater Furniture
Toledo ..... Kobacker Furniture
Toledo ..... Lion Store
Toledo ..... McIntire's Furn.
Toledo ..... Shea's Furn. Co.
Toledo ..... Tavel's
Toledo ..... Tiedtke's
Toledo ..... Usher Furniture
Toledo ..... Wendover Furniture Co.
Troy ..... K. T. Home Furnishings, Inc.
Uhrichsville ..... LaPorte Furniture Co.
Warren ..... Manhattan Furniture Co.
Warren ..... Myer-Frank Co.
Wellington ..... Wellington Hardware & Furniture
West Union ..... M. & M. Supply & Furniture
Westerville ..... San Dean Furniture
Woodville ..... Ken's Furniture
Youngstown ..... Humes
Youngstown ..... Strouss-Hirshberg Co.
Zanesville ..... The Bing Co.
Zanesville ..... Bintz Bros., Inc.
Zanesville ..... Hallmark Furniture & Appl.

OKLAHOMA

Ada ..... Whittle's Furn. & Appl.
Altus ..... Hickerson's
Alva ..... Darnall Furniture Co.
Anadarko ..... Jenkens Furniture
Bartlesville ..... Herrington's A to Z Store
Chandler ..... Leffingwell Furn. Co.
Chickasha ..... Chickasha Furn. & Rug Co.
Cleveland ..... Mack's Furn. & Appl. Co.
Clinton ..... Hoffman Furn. Co.
Cordell ..... Self Furniture Co.
Cushing ..... Price Furniture Co.
Drumright ..... Home Supply Co.
Elk City ..... Grubitz Furniture
El Reno ..... Jones Furniture Co.
Enid ..... C. F. Thomas Furniture
Fairfax ..... Hunsaker & Company
Guthrie ..... Acton's Furniture & Pianos
Hollis ..... Simmons Furniture Store
Lawton ..... Sprague Furniture Co.
Lawton ..... Wolverton Electric & Furn. Co.
Mangum ..... Lovett Furniture
Miami ..... Home Furn. & Appl. Co.
Midwest City ..... Hensley's Furn. & Appl.
Muskogee ..... Muskogee Furniture Co.
Norman ..... Landsaw Furniture Co.
Okemah ..... S & S Store
Oklahoma City ..... Kerr's, Inc.
Oklahoma City ..... O. K. Furn. & Rug Co.
Pawnee ..... Pepper's Furn. & Appl. Co.
Pryor ..... Shamrock Furniture
Purcell ..... Wilson Furniture Co.
Shawnee ..... J. R. Clark Furn. Co.
Shawnee ..... Kib Warren's Inc.
Stigler ..... Cacy's Supply
Stillwater ..... Grooms Furniture Co.
Tulsa ..... Faulkner Furniture Co.
Tulsa ..... Harvard Furn. Co.
Tulsa ..... [illegible]
Tulsa ..... Walton Furn. Co.
Vinita ..... Randolph Furniture
Waurika ..... Western Auto Store
Woodward ..... Sooner Furniture Co.

OREGON

Albany ..... [illegible]
Albany ..... H. L. Stiff Furniture Co.
Astoria ..... Greenberg's Furniture Store
Ashland ..... Provost's
Bend ..... Bend Furniture
Brookings ..... Hendricks Furniture Co.
Coos Bay ..... Purkey's
Coquille ..... Purkey's
Corvallis ..... Shupe Furniture Co.
Eugene ..... Rubenstein's
Grants Pass ..... Grants Pass Furniture Co.
Hillsboro ..... Meltebeke Furniture
Hood River ..... Hackett Furniture Co.
Klamath Falls ..... Adair Furniture
McMinnville ..... The Furniture Mart
Myrtle Creek ..... Kelly Furniture Co.
Newport ..... Henderson Furniture & Appliance
North Bend ..... Purkey's
Ontario ..... Peterson Furniture Co.
Oregon City ..... Busch Furniture Co.
Oregon City ..... Hogg Bros.
Portland ..... Edwards Furniture Co.
Portland ..... Gevurtz Furniture Co.
Portland ..... Hollywood Furniture
Portland ..... Holman's Furn. & Appl. Co.
Portland ..... Jennings Furniture Co.
Portland ..... Lipman Wolfe & Co.
Portland ..... Manor Furniture Co.
Portland ..... Meier & Frank Co.
Portland ..... Picard's
Portland ..... Paul Schatz Furniture Co.
Portland ..... Sharff & Son
Portland ..... Chas. Shaw Furniture Co.
Portland ..... Shleifer Furniture Co.
Portland ..... Standard Furniture Co.
Portland ..... Star Furniture Co.
Portland ..... Weimer's
Portland ..... Wherry's Furniture Co.
Roseburg ..... Judd's Furniture
Roseburg ..... Schroeder's Furniture
Salem ..... Hogg Bros.
Salem ..... H. L. Stiff Furniture Co.
Salem ..... Lipman Wolfe & Co.
Seaside ..... Roehm Furniture Co.
Silverton ..... H. L. Stiff Furniture Co.
Tillamook ..... Roby's Furniture
The Dalles ..... The Dalles Furniture Co.

PENNSYLVANIA

Aliquippa ..... Wilson Furniture
Altoona ..... Penn Furniture
Ambridge ..... Tumey Electric
Braddock ..... Kalabus Furniture
Bryn Mawr ..... Hobson & Owens Inc.
Canonsburg ..... St. Clair Shop
Charleroi ..... C. L. Melenyzer
Clearfield ..... Penn Furniture
Coatesville ..... Lipkin Furniture Store
Columbus ..... Roberts Furn. & Appl.
Coraopolis ..... Coraopolis Furn.
Ellwood City ..... H. B. Zeigler
Etna ..... Etna Furniture
Farrell ..... Myer Frank
Glenside ..... Jules Isaacs Jr. Home Furn. Service
Indiana ..... Penn Furniture
Johnstown ..... Penn Furniture
Leechburg ..... Dan J. Lombardi
Levittown ..... Pomeroy's
Lewistown ..... Penn Furniture
Masontown ..... Kikta Furniture
Montgomeryville ..... John's
Philadelphia ..... Bartel's
Philadelphia ..... [illegible]
Philadelphia ..... Furniture Ramp
Philadelphia ..... [illegible]
Philadelphia ..... B. Ginsberg Furn. Co.
Philadelphia ..... I. Kiel
Philadelphia ..... L & S Furn.
Philadelphia ..... Leo's Furn. Co.
Philadelphia ..... National Home & Auto
Philadelphia ..... I. Shubin & Son
Philadelphia ..... Snellenburgs
Philadelphia ..... Strawbridge & Clothier
Philadelphia ..... S. Swartz
Pittsburgh ..... Boggs & Buhl
Pittsburgh ..... Frank & Seder
Pittsburgh ..... Gayman Co.
Pittsburgh ..... Gardners
Pittsburgh ..... Goldenson
Pittsburgh ..... W. Hepner
Pittsburgh ..... Joseph Horne Co.
Pittsburgh ..... Kaufmann's
Pittsburgh ..... Masters Inc.
Pittsburgh ..... May-Stern & Co.
Pittsburgh ..... Miller Bros.
Pittsburgh ..... Miller Furniture
Pittsburgh ..... Pittsburgh Furniture
Pittsburgh ..... Rosenbaum Co.
Pittsburgh ..... Sleepwell Products Co.
Pittsburgh ..... York Supply Co.
Spring City ..... Wright's Furniture House
Willow Grove ..... Snellenburgs

RHODE ISLAND

Bristol ..... Bristol Furniture Co. Inc.
Centerdale ..... El-Dee Furniture Co.
Cranston ..... Barry's Furniture Co.
Cranston ..... [illegible]
Cranston ..... Hillside Furniture of Garden City
Cranston ..... Park Furniture Co.
Cranston ..... Penn TV & Appliance
East Greenwich ..... [illegible]
East Providence ..... East Providence Furniture Co.
East Providence ..... Lewis & Williams Furniture Co.
Newport ..... Ben's Furniture Co.
Newport ..... [illegible]
North Providence ..... Sal's Furniture Co.
Pawtucket ..... [illegible]
Pawtucket ..... [illegible]
Pawtucket ..... Westminster Furniture Co.
Providence ..... [illegible]
Providence ..... Morris Cohen & Son
Providence ..... Colletti's Furniture Inc.
Providence ..... Empire Home Furnishings Inc.
Providence ..... [illegible]
Providence ..... Lincoln Furniture Co.
Providence ..... Linder Furniture
Providence ..... Joseph Marcus Furniture
Providence ..... McKay Furniture
Providence ..... The Outlet Co.
Providence ..... R. I. Supply Co.
Providence ..... Shepard Co.
Wakefield ..... Wakefield Furniture Co.
Warwick ..... Rip Van Winkle Furniture Co.
West Warwick ..... J. B. Archambault
West Warwick ..... Valley Furniture Store
Westerly ..... Rutman's Wayside Furniture
Westerly ..... Westerly Furniture Co.
Woonsocket ..... J. C. Mailloux & Sons

SOUTH CAROLINA

Columbia ..... Rosewood Furniture Company
Columbia ..... [illegible]
Greenville ..... The Jones Furniture Co.
Sumter ..... Alsbrook Furniture Company

SOUTH DAKOTA

Deadwood ..... Schwarzwald Furniture Co.
Rapid City ..... [illegible]
Rapid City ..... Fearless Fischer's Furn.

TEXAS

Abilene ..... Woodlock Furn. Co.
Amarillo ..... The Harris Co. of Amarillo
Amarillo ..... V. L. Taylor Company
Archer City ..... Berry & Ellis Hdwe. & Furn.
Arlington ..... Ware Furniture Co.
Bonham ..... Bonham Furniture
Borger ..... Thrams Furn. Co.
Center ..... Griffin Furniture Co.
Corsicana ..... Miles Furn. Co.
Dallas ..... Arrow Furn. Co.
Dallas ..... Bolin Selvidge Furn. Co.
Dallas ..... Duffey's Furniture
Dallas ..... Ford Furn. & Appl.
Dallas ..... Freed Furn. Co.
Dallas ..... Hart Furn.
Dallas ..... Rick Furniture
Dallas ..... J. D. Smith Furniture
Dallas ..... Claude D. Thomas Furn. Co.
Dallas ..... Thomas Furn. Co.
Denison ..... Household Furniture Co.
Denison ..... Hubbard Furniture Co.
Denton ..... Economy Furn. & Appl.
Farmersville ..... Carter TV & Furn.
Ft. Worth ..... Carriher Furn. Co.
Ft. Worth ..... Fakes Furniture
Ft. Worth ..... Hoover Furniture
Ft. Worth ..... Kembel Furniture
Ft. Worth ..... Renshaw Furn. & Appl. Co.
Ft. Worth ..... White's (4 stores)
Garland ..... H. W. Jones Hdwe. & Furn.
Gilmer ..... Arnold Furniture Co.
Gladewater ..... Wiseman Bros. Furn. Co.
Irving ..... George's Furn. Co.
Kerens ..... Stockton's Furn. & Appl.
Longview ..... Frank Collier Furn. Co.
Longview ..... Lowell Holloway Furn. Co.
McKinney ..... Howell's Furn. & Appl.
Mansfield ..... Mansfield Trading Corp.
Marshall ..... McKay Furniture Co.
Mt. Pleasant ..... Anderson Furniture Co.
Olney ..... San Hudson Furn. & Appl.
Paris ..... Reep & Winegart Furn. Co.
Pecos ..... Home Furniture Co.
San Angelo ..... McBeth Home Furn. Co.
Seymour ..... C. M. Randall
Sherman ..... Williams Furn. Co.
Snyder ..... Town & Country
Temple ..... Home Furniture Co.
Terrell ..... Jarvis-Rutledge
Throckmorton ..... Merriman Hdwe. & Furn. Co.
Tyler ..... Pope & Turner Furn. & Appl.
Waco ..... Clifton-Simpson, Inc.
Wichita Falls ..... Home Furniture Co.
Wichita Falls ..... White's

VERMONT

Bennington ..... Dunham's
Burlington ..... Lawrence & LeClair
Brattleboro ..... Emerson & Son

VIRGINIA

Arlington ..... P. J. Nee Co. Inc.
Fairfax ..... Fairfax Furn. Inc.
Onancock ..... Scott & Richardson

WASHINGTON

Auburn ..... Petersen Furniture Co.
Bellingham ..... B. B. Furniture Co.
Bremerton ..... Davis Furniture Co.
Colville ..... Egger Furniture & Music
Camas ..... W. Swank & Co.
Everett ..... Slingerland Furniture Co.
Kelso ..... United Furniture Co.
Kennewick ..... Washington Hdwe. & Furn. Co.
Kirkland ..... Kirkland Furniture Co.
Port Angeles ..... Angeles Furniture Co.
Seattle ..... Majestic Furniture Co.
Spokane ..... Cohn Bros. Furniture
Tacoma ..... Craig Furniture, Inc.
Tacoma ..... Selden's of Lakewood, Inc.
Vancouver ..... Pearlman Furniture Co.
Walla Walla ..... Naimy Furniture Co.
Wenatchee ..... Isenhart Furniture Co.

WEST VIRGINIA

Clarksburg ..... Hiller's Furniture
Clarksburg ..... Ralph B. Swiger
Elkins ..... Cupp Co. H. H.
Fairmont ..... J. M. Hartley & Son Co.
Wheeling ..... The Cooley-Bentz, Inc.

WISCONSIN

Appleton ..... Wichmann Furniture Co.
Baraboo ..... Ploetz Furniture Co.
Beaver Dam ..... Mathin Furniture Co.
Fond du Lac ..... Kremer Bros. Furniture
[illegible] ..... Finderson Geisel Furniture
Kenosha ..... Barr Furniture Mart
Kiel ..... H. Lulloff & Sons
Madison ..... Ray Kraft Furniture Co.
Manitowoc ..... Rahr's Inc.
Menomonee Falls ..... Falls Furniture Mart
Milwaukee ..... American Furniture Company
Milwaukee ..... Atlas Furniture Co.
Milwaukee ..... Berg's Interiors
Milwaukee ..... Charles Furniture
Milwaukee ..... Chateau Furniture
Milwaukee ..... Fashion Furniture Stores
Milwaukee ..... Hill's Dept. Store
Milwaukee ..... Armin Koch Furniture
Milwaukee ..... Kosciuszko Furniture Stores
Milwaukee ..... Kunzelmann Esser Co.
Milwaukee ..... Lohnen Furniture
Milwaukee ..... National Furniture
Milwaukee ..... [illegible]
Milwaukee ..... Schuster's (3 stores)
Milwaukee ..... Tadych Furniture
Milwaukee ..... Winnebago Furniture
Oostburg ..... Hesslink Furniture Co.
Oshkosh ..... Rohner's Furniture Co.
Racine ..... [illegible]
Racine ..... Porter Furniture Co.
Racine ..... Supreme Bedding & Furn. Co
Rhinelander ..... Hodag Furniture Co.
Sheboygan ..... Fessler-Kuck Furniture Co.
Two Rivers ..... Messerman Furniture Co.

WYOMING

[illegible] ..... Stewart [illegible] Co.
Casper ..... Welsh Furniture Co.
Cheyenne ..... American Furniture Company
Cheyenne ..... B. Davis Furniture Co.
Cheyenne ..... Harris Furniture Co.
Jackson ..... Jackson Home Furniture Co.
Laramie ..... Smith Furniture Co.
Pine Bluffs ..... Tom Keenan
Rock Springs ..... Hamilton Furniture Co.
Sheridan ..... Brouillette's, Inc.
Worland ..... Teeters Furniture Co.



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Beacon, N. Y. .... Roosa Furniture Co.
Beaver, Pa. ..... J. T. Anderson Co.
Belleville, Ill. ..... Fellner-Ratheim
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Bethesda, Md. ..... John Ligon
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Boston, Mass. ..... Jordan Marsh Co.
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Buffalo, N. Y. ..... Weed and Co.
Butler, Pa. ..... A. E. Troutman Co.
Canandaigua, N. Y.
F. H. McElwee & Sons
Canton, Ohio ..... Thurin's
Carlisle, Pa. ..... Earley's
Cedar Rapids, Ia. ..... Hall-Ekfelt
Chambersburg, Pa. ....P. Nicklas Sons
Charleroi, Pa. ..... Craven Furniture Co.
Charlotte, N. C. ..... Belk Brothers Co.
Charlottesville, Va.
Gilmore, Hamm & Snyder
Cincinnati, Ohio The John Shillito Co.
Clarksburg, W. Va.
The Parsons-Souders Co.
Cleveland, Ohio .....The May Co.
Cleveland, Ohio Sterling-Linder-Davis
Clinton, Ia. ..... John E. Holm Floors
Cobleskill, N. Y. .....Scholet Furniture
Columbia, S. C.
Southern Venetian Blind Co.
Columbus, Ohio
The F. G. & A. Howald Co.
Concord, N. H. Endicott Furniture Co.
Connellsville, Pa. ..... Aaron Co.
Connellsville, Pa....A. E. Troutman Co.
Cortland, N. Y. ..Peck Furniture House
Cumberland, Md.
E. V. Coyle Furniture Co.
Danville, Pa. .....Gem Furniture
Davenport, Iowa
Peterson-Harned-Von Maur
Detroit, Mich. ... The J. L. Hudson Co.
Des Plaines, Ill. ..... Carstens Awnings
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House-proud America

Sir:
Your editorial *The Strange Pride* (March) was of particular interest to me because I myself have often noted the pride Americans take in exhibiting their homes and possessions. Perhaps it became especially noticeable to me because of the year I spent in Japan. Japanese homes were never "displayed" to visitors, and one saw only that room in which he was entertained.

I'd like to take this opportunity to compliment you on the very wonderful *House & Garden* which I have read for years and with which I have taught myself to be a "good amateur" decorator. During the year I was in Japan, H&G was forwarded to me and I loaned the copies library-style to Japanese friends who were fascinated by them. I could not bear to discard the issues when I returned to the States but brought them back, making them "much traveled" magazines.

D. P., *New York, N. Y.*

The Ubiquitous Slip Cover

Sir:
I have long thought that slip-covering furniture, *Slip Cover Look for Spring* (March), was an East Coast trait, along with stripping windows and taking up rugs for summer. Your decorating section was a convincing case for using slip covers the year round, with so many practical tips and ideas for those of us whose homes are not dictated by the vagaries of fashion or climate.

M. I. C., *Omaha, Neb.*

Sir:
I read with delight your article in the March issue on fitting slip covers. This was particularly timely for us as we are planning to do some living room, bedroom and nursery face lifting.

R. C., *New York, N. Y.*

Grape Puzzle

Sir:
On page 79 of the March issue, (*Table Setting in Delicate Flower Colors*) a meal seems to be at an end. Someone has eaten a bunch of grapes yet the silver is unmoved, the candles unlighted. I think everybody went away mad trying to figure how to get the grapes out of that apothecary jar.

E. R. M., *Charleston, S. C.*

Sir:
Would you mind explaining how the grapes were put in the jar on the spring table? The glass stopper, to judge from the size of more common objects in the picture, is probably about one inch in diameter. Would you mind enlightening me as to how one can insert one's hand to retrieve a grape? It would be appreciated by my scientifically minded husband.

R. L. L'E., *Sewickley, Pa.*

The purpose of the jar is decoration not service. The approved method for insertion: remove grapes from stem, drop in one by one. For extraction two approaches are approved: (1) Right side up (the long ice pick), (2) Upside down (rock & roll). *Ed.*

Impatient Gourmet

Sir:
As a former member of a well-known French gourmet's club, I read with great interest both Ruth Rosen's article on French Cooking, *French Cooking Without Tears*, in the February issue and Dione Lucas' *Egg Cook Book* in March. To the French, cooking even the common egg is a labor of love. With so many excellent *fresh* products available in the States, wouldn't you say that nothing could prevent Americans from reaching the same high standard of eating as the one they have reached in mechanical comfort, if they had the proper "eating education"? Rightly or wrongly, American cooking is rated second worst among Western countries, the British coming in easy first. I think it would be advisable missionary work for you to raise the American taste up to the French cooking instead of accommodating the latter to the former.

H. D., *Buffalo, N. Y.*

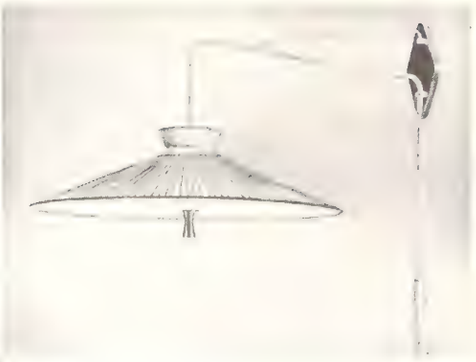
Sir:
Thank you for the most beautiful picture I've seen in ages, the title picture of your *Egg Cook Book*. In about a month our new home should be ready for us to move into and I'm framing the picture for my kitchen and look forward to finding others to go with it.

R. H. W., *Chicago, Ill.*

(Continued on page 84)

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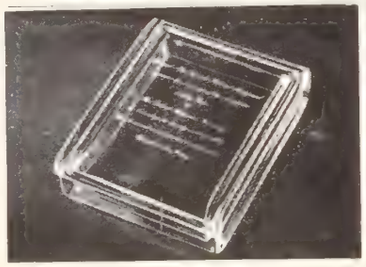
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No C.O.D.'s Please.

Holiday House

25 Bellevue Theatre Bldg. Upper Montclair, N. J.



Now You Can Easily TEAR Saran Wrap!

Saran Wrap Dispenser

You love the superior preserving properties of Saran Wrap—but have trouble tearing it neatly? Order this! The sleek plastic wall dispenser has a specially designed aluminum cutting mechanism. Pull **up** on the wrap until you get the length you need—then **down**. It locks automatically and tears in a straight line! White. Order No. **HK-8340**, Dispenser, **$1.29** ppd.

Write Now For Sensational New Catalog!

Miles Kimball

60 Bond St., Oshkosh, Wisconsin

Rockingham MEASURING CUP PITCHERS



Pretty and Practical . . . and such a value!

What a delight these quaint measuring cups are for practical purposes as well as a picture-pretty kitchen wall accent. They're made of ceramic with a heavy glazed luster. Designed to look like genuine Rockingham-ware. Trimmed with a gay, colorful strutting chanticleer, they come in ¼, ½, ¾ and full cup sizes. Smart wooden rack included.

Order today on our guarantee of satisfaction or money back

COMPLETE SET **$2.95** plus 25¢ shipping



Foster House

430 (A5) S. Jefferson St., Peoria, Ill.

BRASS EGG TIMER



Handsomely detailed 3-minute beauty in gleaming solid brass . . . decorative and practical for kitchen or timing long distance phone calls. 3" high. A gem!

$1.00 ppd.



IMPORTED MIX-SPOONS

Long-stemmed and lovely in smart bleached hardwood. A joy to use—never scratch finest cookware, get hot or clatter.

Set of 4, 9¾" to 15¼" long. $1.00 ppd.

Calif. residents add 3% sales tax

FREE—our new catalog. Write us!

NOB HILL HOUSE

Box 1592, Dept. 3-G

SAN FRANCISCO 1, CALIF.



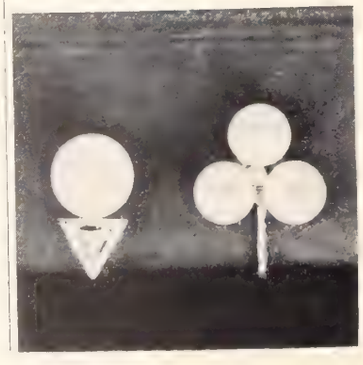
A date to remember can be marked permanently with a two-point diamond on the 14K yellow gold calendar cuff links shown here. The two calendars come marked with the month, year and day of the important event. 14K gold backs are the favorite swivel-type. ⅞" x ¾". $38.50 ppd. Tax incl. Order from Holiday House, Dept. HG, Upper Montclair, N. J.



"Clans and Tartans" is the title of the silk-bound book shown here. Its 320 pages are devoted to the history of the clans, to maps of Scotland, to beautiful full-color pictures of the tartans. If you have a drop of Scotch blood in you, you will be delighted with this handsome volume. 4" x 7". $4.25 ppd. Order from The Krebs, Dept. HG5, Westerly, R. I.



Fairy-like decoration for your candlesticks, candelabra or sconces: crystal bobeche to catch the candlelight and the candle drippings. Any stick will be enhanced by the addition of these bobeches. $1.51 postpaid the set of 4 clear crystal; $2.71 postpaid for 4 etched crystal ones. Order from Paulen Crystal Company, 296 Broadway, New York, N. Y.



A special gift for a special occasion: diamond and cultured pearl earrings. On the left we show one of a pair of triangular diamond and cultured pearl ear rings. $120. On the right is an ear ring made with three cultured pearls with a diamond in the center. $55. Postpaid. Federal ta included. Merrin Jewelry, 53 Madison Avenue, New York

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.



Grissini are the delectable breadsticks imported from Milan, Italy. Crisp and short to the taste, they are unlike any breadsticks you have ever eaten. They come packed five sticks to a glassine bag, forty bags to the carton (200 breadsticks). And they stay fresh indefinitely! $4.50 postpaid. Order from R&S Importing Co., Department HG, 39 W. 56th St., N. Y.



Fabulous note for an elegant bathroom: the gold-plated, bronze-framed medicine chest shown here. Ornamented with exquisitely modeled cupids and snells, it is fitted with a crystal-clear plate glass mirror. 24″ x 33″, it will fit a recess 4½″ deep. $285.00. Express collect. Order from Sherle Wagner, Dept. HG5, 123 East 57th Street, New York 17.

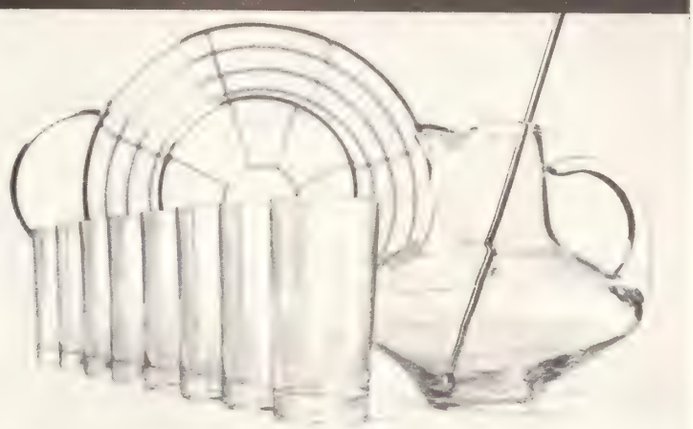


The dachshund is our favorite dog! We think that the Viennese bronze shown here will be your favorite paperweight. It is exquisitely modeled and beautifully colored. The pillows are blue, the dachshund is a glossy red-brown. Over-all size: 4″ x 2″. $11.50 postpaid. Order from The Fosters of Westwood, 1101 Glendon Avenue, Los Angeles, Calif.



The key bracelet will be your favorite piece of costume jewelry. Made of natural cork and gold-plated rosettes, it is decorated with beads in a choice of three colors: white, coral or turquoise. The gold-plated key ring will hold six keys. $1.25 for one; $3.25 for three. Ppd. Order from the Side Door, Dept. HG5, 7 West Demarest, Englewood, New Jersey.

SAKS FIFTH AVENUE · GUEST AND GIFT SHOP



HAVE A ROUND OF DRINKS! Our new summer refresher sets them up smartly in parlor or patio. The plated brass-ring frame has handles for easy serving—holds a clear glass pitcher of two-and-a-half quart capacity, a tall stirrer and eight glasses. Wonderful gift for June brides! An S.F.A. first—the set, 15.00. Mail, phone orders. Also in White Plains, Detroit and Beverly Hills.
Guest and Gift Shop, 14 East 50th Street, N. Y.



AUTO PRINTS—Set of 8 for $1 ppd.
We were thrilled to find these collector's items. They are beautiful color prints of America's very first automobiles: Rambler 1902; Studebaker 1904; Stanley Steamer 1908; Buick 1908; Ford 1908; Hudson 1909; Maxwell 1908; Chevrolet 1913. Each print is 5″ x 8″ and faithfully reproduced in full color on heavy white stock. Other Early American prints available, also 8 for $1 ppd.: *Locomotives, Fire Engines, Quilt Colors*. Satisfaction guaranteed. Send check or money order.
Hobi Dept. G-56, 15 West 57th St., New York 19, N. Y.

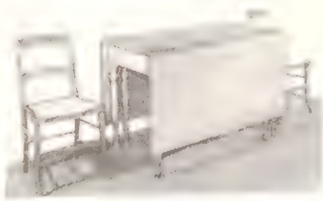


IN THE MODERN TRADITION
Imaginative wall silhouettes to complement your good taste. Handcrafted in metal with wooden frames in your choice of black, gold or white, the 4 exotic flower arrangements represent the 4 seasons. Equipped for hanging, each measures 8″ x 20″ high. Their notable assets add up to impressive wall décor.
Set of 4—only $10.95 ppd.
Jenifer House Print G 5
GREAT BARRINGTON, MASS.



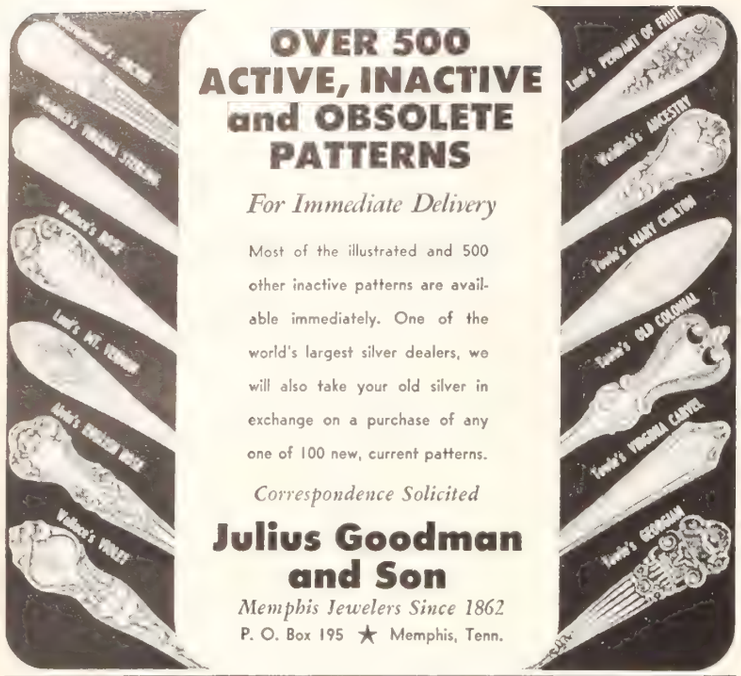
COPPER SHAKERS
Bright as freshly minted pennies to sit on your kitchen range. The two small shakers are for salt and pepper; the large one for confectioner's or cinnamon sugar, also for powdered nutmeg. An attractive accessory for your spice cabinet . . . a wonderful gift for friends.
Salt and Pepper Shakers..... $3.45
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Write for our complete folder on other specialties.
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between 20th & 21st Sts

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HAND CRAFTED from solid native woods—walnut or wild cherry. Satin smooth, hand rubbed finishes, resistant to water, heat, alcohol. Open stock. Versatile gateleg table $142.25 up. Lazy susan, coffee and end tables, chests, chairs, cupboards, dry sinks, cobbler's bench, bedroom pieces. Guaranteed. One customer writes: "The most beautiful we have ever seen." Send 25c for photos, wood samples, prices. Visitors welcome. Write Dept. B506.
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COLDWATER, MICHIGAN

SHOPPING



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Julius Goodman and Son

Memphis Jewelers Since 1862

P. O. Box 195 ★ Memphis, Tenn.

a shoe with a history!



the original Clarks

DESERT BOOT

for men and women

This is the shoe that's worn in more countries than any other shoe! Made in England, it's soft as a slipper, light as a feather, tough as the desert. It's genuine natural suede with genuine natural crepe rubber soles crafted with traditional British leathership! Perfect for all country and leisure wear.

MEN'S—$12.95 in sand or brown

WOMEN'S—$12.95 in sand only

Give shoe size—satisfaction guaranteed

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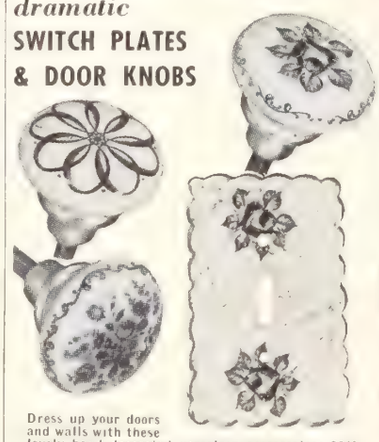
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made in the heart of NEW ENGLAND...

dramatic

SWITCH PLATES & DOOR KNOBS



Dress up your doors and walls with these lovely hand decorated porcelain accessories. 22K gold trim on white backgrounds, in three permanent, colorfast designs—a single "Antique Rose", a smart "Moderne" pattern, or multi-color floral "Spring Bouquet." Standard brass fittings, easily installed.

Door Knobs $2.50 pr., 3 pr. for $6.95
Switch Plates $1.15 each, 3 for $3.00

All prices postpaid. Sorry, no C.O.D.'s.

Write for FREE catalog.

SETH and JED **Dept. G-5**

New Marlborough, Mass.



"PROTECT US" . . . *in solid bronze*

Saint Christopher, patron of all travelers, is deeply embossed on one handsome, highly polished bronze plaque. Mount in car, boat, plane or mantel of your home to protect you and your loved ones in your travels. Second plaque has simple Sea Prayer for boat owners. Ideal unusual gift. Make perfect trophies—can be inscribed on back. Heavy bronze, 4⅜" diameter. *Specify "St. Christopher" or "Prayer".* $3.95 each; pair $7.50 ppd. Wilbo, Dept. P-105, P.O. Box 756, Wilmington, California.

Craftsmen in Charm

The "Vicki"



For that feminine accent—choose the "Vicki"! Here's a quality chair, attractively priced, with charm and comfort for your cherished moments of relaxation in boudoir or dressing room. Frame of sturdily constructed hardwoods; coil springs on webbing interlaced with steel strips. Beautifully upholstered in finest spot-proof velvet in Lipstick Red, Rose, Gold, Topaz Brown, Turquoise, Sage Green, Leaf and Emerald. (Samples on request.) H. 32"; W. 23"; Seat Depth 17½"; Seat Height 17". Only $34.50. (Your fabric, 3 yds. 54"; 4½ yds. 36", $28.50.) Express Collect. No C.O.D. For folder, "Hunt Galleries' Prevue", send 10c.

Satisfaction Guaranteed

HUNT GALLERIES

P. O. Box 492, Hickory, N. C.

Craftsmen in Charm



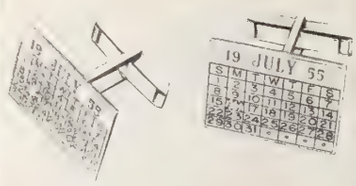
"Bubbler" is the outdoor drinking fountain which should be standard equipment for every garden or play area. Made of nickel-plated metal and green plastic, it is easy to attach to a threaded faucet. And it does not interfere with the use of the garden hose. $3.98 postpaid. Order from Mastercraft, Dept. HG, 212 Summer Street, Boston, Mass.



Locket charm. Mothers and doting grandmothers will love this beautiful locket. Made of sterling silver or gold-filled metal, it will hold two pictures. And it comes marked with one name and a birth date. $3.50. The link chain is modestly priced at $4. Ppd. Tax included. Order from Wayne Silversmith Company, 546 South Broadway, Yonkers, New York.



"Sea Life" is the romantic name given to this handsome tray. It is made of Fiberglas inlaid with gold and bronze silhouettes of star fish, seahorse and other decorative marine life. And it is large enough to use when serving breakfast in bed or cocktails on the terrace. 14" x 18". $6.95. Add 75c post. Order from Twining & Buck, Dept. HG5, Salisbury, Conn.



Calendars in 14K gold . . .

To remember the most important day of your life together . . . The moment marked with a genuine 2-point diamond, hand-set on calendars precisely accurate to the day, month and year you wish. Backs are the favorite swivels, 14K solid gold throughout. Size ⅞" x ¾". *Per pair . . .* **$38.50**

Price includes all charges. Quality, prompt and safe delivery assured.

No C.O.D.'s, please. Catalog on request.

Holiday House

25 Bellevue Theatre Bldg., Upper Montclair, N. J.



PRECIOUS BABY SHOES PRESERVED FOREVER!

Beautiful PEARLESCENT finish now available in toned pink, blue, green, yellow or pearl white. Lustrous pearl-like finish preserves cloth, leather, felt or crocheted shoes. Each shoe is gold-edged and has a removable bud vase. Pair $5.95—Single Shoe $3.95 ppd. Name and birth in 23K gold 50c additional. Send shoes or write for free literature, color samples and wrapper. (Free estimates on ballet and wedding slippers.) Write giving size and description.

ALAN'S P.O. Box 163-G5 Silver Spring, Maryland

AROUND

The flavor may not improve but your cooking extracts will look impressive if you bottle them in Rockingham ware. Shown here is a blonde wood rack which holds six brown Rockingham jugs: lemon, almond, rum, vanilla, orange, maple. 7½" x 6". Stoppers are cork-fitted ceramic spoons. $2.95 complete. Add 25c post. Helen Gallagher, Peoria, Illinois.



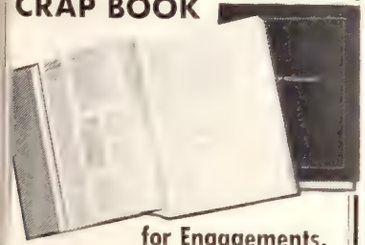
A country house or a handsome tack room will make the ideal setting for the chandelier shown here. Made of wrought iron finished in black, it is fitted with electric sockets, with crystal-clear chimneys, with a beautifully executed model of a horse. 17" in diameter x 27" high. $19.95 ppd. Jenifer House. HG. New Marlborough. Great Barrington, Mass.



Tonic for a sweater, a dress or a suit: the pure silk taffeta bow. The neck ribbon and the handsome bow have picot edges. All you do is arrange this concoction becomingly. Background color is white, polka dots are either red or navy blue. And the price tag is modest. $3 postpaid without pin. Order from Blair Gifts, HG5, Allenhurst, N. J.



OUR FAMILY CRAP BOOK



for Engagements, Weddings, Births, Graduations

Here's a handsome, loose-leaf, 12"x15" scrap book with 150 pages for clippings, letters, photographs and other items of personal interest. Maroon leatherette cover with one line of gold imprinting — your name or scrap book title.

Burrelle's Scrap Book is an ornament on any table—a practical holder for family, hobby or business records and memorabilia. A fine possession and a welcome gift. $9.20 with one line of any imprinting desired on cover. Extra lines $1 each. Send check or money order. Prompt shipment. Postage prepaid.

BURRELLE'S
PRESS CLIPPING BUREAU
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"It is not only fine feathers that make fine birds"

Six Birds $1.95 ppd.

Johnny Appleseed's
BOX 701 BEVERLY, MASS.

COLTEN'S
1351 Beacon St., Brookline 46, Mass.



Mix or match Everglaze Chintz

Available In CUSTOM SIZES Any Length Any Width

Magnificently quilted and scalloped coverlets . . . and fully gathered dust ruffles in mixable-matchable colors of grey, hunter, yellow, rose, brown, mint, blue, pink, aqua, chartreuse, red, charcoal, orchid, mocha, fuchsia, copper or white. Send 10c for set of Chintz color swatches. Twin coverlet **12.95**, full **13.95**, king size **27.50**. Twin dust ruffle **6.95**, full **7.95**. 63" drapes **5.95**, 90" **7.50**. 36" cafes **3.50**, valance **2.25**, sham **3.95**, vanity **7.95**, 12" toss pillows **2.95**.



Gold Overlay "Bouquet" Print . . on CHINTZ

White chintz with life-like 14" bouquet in choice of BROWN, pink and blue . . or . . ORCHID, blue and pink flowers . . . with gold overlay and green leaves. BEDSPREADS . . . twin (washable, unquilted) **12.95**, full **13.95**, king size **27.50**. Twin quilted **16.95**, full **17.95**, king size **33.50**. COVERLETS, quilted . . . twin **13.95**, full **14.95**, king size **29.95**. DUST RUFFLE, fully gathered . . . twin **7.95**, full **8.95**. DRAPERIES, pinch-pleated . . . 59" long **7.95**, 77" long **8.95**, DRAPERIES, ruffled . . . 63" long **9.95**, 90" **10.95**. Cafes, 36" long **3.95**. Valance, 11" high **2.50**. PILLOW SHAM **3.95**. VANITY SKIRT **7.95**. TOSS PILLOWS **2.95**. Send 50c for large color sample. These items may be custom-made, any width or length. Send sizes for quotation.



Sheer FORTISAN DRAPERIES with gold lurex threads for sparkle

Beautify your windows with meticulously tailored draperies . . . made of sheer FORTISAN blended with soft draping viscose. Horizontal threads of gold lurex add a glamorous touch. In soft-toned colors of mocha, pastel green, aqua, ice pink, sun yellow, almond green, eggshell or white. Pinch pleated width is 44 inches to the pair. 63" long **6.95**. 81" long **8.95**. Cafes 36" long x 82" wide per pair **4.95**. Valance **2.50**. Send 10c for Fortisan color samples. Orders invited in any length . . . 44" wide to the pair. Send for prices.



This Item Available In CUSTOM SIZES Any Length Any Width

SCULPTURED NYLON

Twin Spread . . . . **12.95** Full. . . . **13.95**
King Size Spread **27.50**
81" Ruffled Draperies **9.95**
Pillow Sham. **3.95** Vanity Skirt. **7.95**

These no-iron bedspreads wash easily, dry quickly. Trimmed with wide frilly ruffle. "Dogwood" pattern pressed in nylon. Solid pastel colors of nile green, aqua, yellow, pink. Also in white. Send 10c for set of sculptured nylon color swatches.

Add 5 for Insurance and Handling to total order . . . any size, any zone.

SEND 15c for NEW CATALOG of
Over 1,000 Ready-Made BEDSPREAD ENSEMBLE ITEMS . . . IN STOCK
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Send booklet showing how to beautify my home with TFC Ornamental Iron.
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1956 is Home Improvement Year!



Pat. Applied For

Sling Bed!

Clean comfort for your pet. Removable vat-dyed canvas sling, completely washable on sturdy black wrought iron frame. Packs flat for travel ease. Grand gift too, for any dog and cat lover. Black, white, green, yellow, and terra-cotta canvas. Please state second color choice.

Sizes	Price (including Sling)	Extra Slings
18" x 18"	$4.75	$1.50
27" x 21"	7.45	2.50
36" x 27"	10.95	6.00
All Above Items Postpaid.		
48" x 32"	$12.95	$7.00
Express Collect.		

No COD's please. Money refunded if not satisfied.

THE HITCHING POST
Dept. HG-5
261 Glen Cove Avenue Sea Cliff, L. I., N. Y.



italian coral

Gathered near sunny Mediterranean shores, hand-strung by Italian craftsmen . . . these chunky, rosy orange coral clusters will add lots of color excitement to your spring and summer wardrobe!

Three-strand necklace	$7.95
Bracelet	2.95
Dangle earrings	2.00
Rope, 48"	7.95

No c.o.d.'s. Tax and postage incl.

Beverly Baker

Dept. HG-5, Box 135, Darien, Conn.



"The Empress" All Imported Lovely Crystal Chandelier

Five curving crystal arms . . . an abundance of hand-cut and hand-polished crystal prisms . . . and a crystal ball pendant give this chandelier an enchanting glitter and radiance. Ideal for dining room, bedroom, living room and foyer . . . the "Empress" comes with all fittings needed for hanging. Satisfaction guaranteed.

- Check or money order
- Express charges collect.
- Catalog of other styles available.

$29.95

PAULEN CRYSTAL CO.
296 Broadway, Dept. HG-56, New York 7, N. Y.

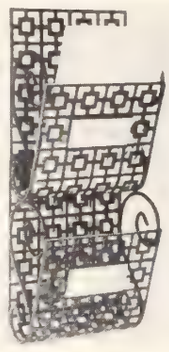
SHOPPING AROUND



Merry menagerie for the liquor closet: three useful metal tools finished in 14K gold plate. The engaging seal is a bottle opener, the frolicsome cat is a corkscrew, the elongated dachshund is a pretzel server. $1.10 postpaid for each one of those amusing accessories. Order from Jewelry House, Department HG5, 31 West 47th Street, New York 36, N. Y.



French milk glass is used to make the Victorian-like hands which hold respectively a cigarette urn and a table lighter. This set would make an unusually nice wedding gift. Over-all height of each piece is 4". Colors: Bristol blue or pure white. $9.95 postpaid the set of two. Order from G. Malina, Inc., Dept. HG5, 673 Lexington Avenue, New York 17.



Order in the house is achieved by the sum of good habits! For example: the incoming mail will not be mislaid if each member of the family has a mail rack. Shown here are two racks made of open-work metal finished in black. Each has a slot for a name, each hooks onto the other. $1 ppd. for one rack, Miles Kimball, 100 Bond St., Oshkosh, Wis.



A singing bird you will adore is the multi-color metal one shown here. When you wind it with the key it moves its wings, its tail, its beak and a most melodious song is heard. You and the children will love this bird, will play with it for many years. Size: 4¾" x 7". $4.25 postpaid. Order from Gina & Selma, Department HG5, 1048 Lexington Avenue, N. Y.



Provincial decor. If your house is a medley of fruitwood furniture, with small-patterned fabrics and paper, you will want to own this set of matched figurines. Typically French, one bust represents a young boy, the other a charming girl. Made of Hydrocal, each is finished in white or ivory. $5.95 the pair. Ppd. From Mono-Art, 50 Delancey St., N. Y.



Isn't this just what your living room needs?

Here is the exquisite simplicity that gives a room fresh, inviting charm.

There is subtle excitement, too, in this *Cantonesian Collection* . . . white brass pulls against exotic Manteika walnut . . . a thousand years of Oriental culture and infinite patience in the flawless detail . . .

The designs are distinctive and *completely modern* from the abundant storage space to the protective finish on the gleaming wood surfaces.

Notice the chests. You can use them side by side or (without legs) one above the other. As for the comfort of the upholstered pieces—you'll decide that is a luxury you can't live without!

Heritage Henredon *fine furniture*

CUSTOM QUALITY AT PRACTICAL PRICES · Factories at High Point, Mocksville, Morganton, N. C.



Write for the name [illegible] can see the entire Cantonesian Collection.

For an illustrated booklet, describing dining room, living room and bedroom furniture in our modern and traditional [illegible] Heritage-Henredon, Dept. H-6, High Point, N. C.

DREXEL FURNITURE COMPANY covers tables with "Coins in a Fountain"—unique new printed leather design by Jack Lenor Larsen, A.I.D. All chairs upholstered in genuine leather, deep gray and white leather on the floor. Furniture from the Sirocco Group. Room setting by Reginald Styers, A.I.D. For more details on Drexel Furniture, see pages 14-15.



These illustrations show you only a few of the many leading manufacturers who are offering you internationally-inspired, American-created designs using genuine leather upholstery. Among others featuring new International Colors in genuine upholstery leather are:

Beacon Hill Collection (Kaplan Furniture Co.)
Beaver Furniture Company
The Blackamoor, Inc.
The Brandt Cabinet Works, Inc.
S. J. Campbell Co.
Erwin-Lambeth, Inc.
Globe Parlor Furniture Co.
Hibriten Chair Company, Inc.
Loeblein of Kent, Inc.
Oxford, Ltd.
Jens Risom Design, Inc.
Romweber Co.
Furniture by Tomlinson, of High Point
Valley Upholstery Corp.
The Widdicomb Furniture Co.



JOHN STUART, INC. features a screen of woven leather thongs on a [illegible] Rudy Lareau, Jr. Bed, dresser, and wall-tiles are gold-tooled leather, [illegible] Room setting by Daren Pierce, A.I.D.

genuine Leather



KITTINGER COMPANY, INC. covers the sliding doors of a room-divider with deeply-embossed natural leather. Sofa and chair also in leather. Design by Eugene Torrent. Room setting by John Ullman, A.I.D. For more details about Kittinger Furniture in genuine leather, please turn to page 153.



HERITAGE-HENREDON'S striking leather-upholstered lounge chair was designed by Albert Andrews and Ray Rotens. In the background, practical leather dining chairs. Natural leather tiles cover entire floor. Room setting by Louis B. Frederick, A.I.D. For more details on Heritage-Henredon furniture, see page 49.

gives you the calm excitement of being right

International elegance is the new home-fashion trend—keyed to make you proud of your home. The inspiration comes from all over the world, but the result is as American as forty-eight five-pointed stars.

You'll like this new direction because it gives you so many opportunities for using genuine leather. Leather's colorful beauty, its endless versatility, its rich textures, and its own unquestionable air of elegance make it the first choice of leading designers.

Genuine upholstery leather — the most distinguished expression of the new international trend — is also the most practical. Its patina is constantly improved by use, and mild soap and water are all you need to keep its radiance fresh.



THE UPHOLSTERY LEATHER GROUP, INC. • 141 East 44th Street, New York 17, N.Y.



DUNBAR FURNITURE CORP., in a setting designed by Edward J. Wormley, uses woven leather, designed by Jack Lenor Larsen, A.I.D., on buffet doors and dining room bench. Tropical leather on the chairs.

TWO SHOWER-ENSEMBLES GIVE YOUR BATH A TOWN OR COUNTRY LOOK...WITH Celanese*

ACETATE, THE BEAUTY FIBER





GIVE your bathroom a change of décor, a completely different personality. Shower curtain ensembles in two prin make possible two different types of room. One—the clean-cut geometric—creates a sophisticated city mood. Tl other, a graceful floral pattern, transforms your bath into a country bower. The fabric is hand-printed Aquafaille woven of Celanese acetate, to give soft luster, lovely color and draping quality.

JAKSON SHOWER CURTAINS: *Continental*, town print, in green, blue, maize, pink, turquoise, black-and-white, brown, $8.9 window draperies to match, $8.95. *Pastorale*, country print, in blue, maize, pink, rose, turquoise, black, gray, $9.95; windo draperies, $9.95. Jakson Showerings® in a complete range of decorator colors also available. At fine stores everywhere

*Reg. U. S. Pat.

CELANESE CORPORATION OF AMERICA, NEW YORK 16, N. Y

SHOPPING AROUND



Natural wicker is used to fashion the spice rack shown here. Hand-woven in Madeira, it is both pretty and practical. Note the two shelves which will hold eight standard size cans of spice. It is made to hang on a wall or stand on a counter. Size: 10″ x 7″ x 2″. $2.50 postpaid. Order from Artisan Galleries, 2100 North Haskell Avenue, Dallas, Texas.



A porcelain set with a minuscule price: the three-piece smoking set shown here. Made of Limoges-like china, it is fine in quality and lovely in color. The urn (2½″ high) and the two ash trays (each is 4″ wide) come in antique pink or soft turquoise. Each is decorated with 22K gold. $2.20 ppd. the set. Bowman's, 2477 Lombard Street, San Francisco.



A dressing table will be improved with the addition of the decorative set shown here. The two canisters are for bath salts and talcum powder; the box is for tissues. Each is made of metal finished in multi-color enamel. $1.98 for two canisters; $2.50 for tissue box. Postpaid. Order from Merrill Ann Creations, HG5, 102 Warren Street, New York 7, N. Y.



A safe place for the portable typewriter: this handsome chest. It has a sliding shelf, a dustproof compartment, one large or two small drawers. Hardware is brass. 18″ x 22″ x 28″. Unfinished tupelo ($33.95); finished in mahogany, maple, walnut ($35.95); pine finish in pine ($35.95). Express collect. Order from Jeff Elliot, Dept. HG5, Statesville, North Carolina.



A shade tree needs the tree bench. Shown here is one made of cast aluminum finished in high gloss white enamel. It will fit any tree up to 17″ in diameter. Seat height is 13″ from the ground; over-all height is 26″. Over-all diameter of seat is 59″. Shipped knocked down, it is easy to assemble. $45 ppd. Order from Moultrie, Box 363, Moultrie, Georgia.

distinctive draperies

at 1/2 the cost by mail



You save real money by ordering custom-made draperies direct from Toni Moran Studio. You can choose from a distinguished collection of decorator fabrics—and a wide selection of exquisite colors. Toni Moran draperies are custom-made to your window specifications, yet cost far less than you'd expect to pay for ready-mades. If you prefer to make your own draperies, you can purchase any fabric listed below for just $1 a yard. Either way you save money—and get that distinctive custom-decorated look.

7 exquisite fabrics—$1 a yard!



Silk-Nub: a sturdy, sophisticated fabric with 100% silk noil texture.

Fiesta: an unusual two-toned material with a gay contemporary air.

Antique Satin: a richly textured fabric with a hand-loomed look.

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Mandarin: a luxurious cross-dyed fabric with strong textural effect.

Airspun: a shimmering Fortisan ninon voile with gold Lurex stripes.

Sunsheen Bouclé: an airy Chromespun fabric with gold Lurex stripes.

SEND FOR COMPLETE SET OF 68 COLOR SWATCHES

Selecting the right drapery fabric and color is easy the *Toni Moran* way. Just enclose 25 cents in coin with coupon below. We send you a complete set of 68 fabric swatches, together with easy-to-understand directions for ordering both yardage and custom-made draperies.

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Personalized **MY OWN CRAYONS**

Hand made bucket of native pine. Natural lacquer finish. Colorfully hand painted with child's name. Holds full set of crayons or tidbits, buttons, etc.

Hand lettered to your specifications. 5"X5". $2.95, plus 30¢ handling charge

No CODs *Send for FREE Catalog*

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Shipped postpaid ready to install

Weathercock Vane shown, 24½" high, arrow length 21½". Choice of 15 wrought iron designs, $7.65 up. Send 10¢ for Weathervane and Cupola Catalog.

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COPPER ROOF CUPOLAS

For barn, garage or home. Made of sturdy white pine, sanded smooth—white paint primed—copper roof. Ready to install; fits any roof.

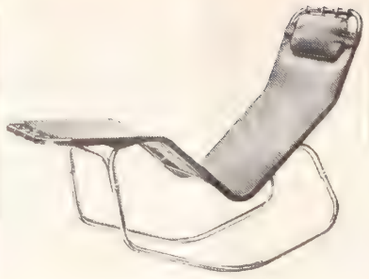
Fully Assembled	Assemble Yourself . . . SAVE $10
No. 10-C: Roof 19" sq., base [illegible] $29.50	No. 11-CK: Same size 11-C $24.95
No. 11-C [illegible] 19" sq., ht. 30", wt. 38 lbs. $34.95	No. 12-CK: Same size 12-C $32.95
No. 12-C: Roof 28⅛" sq., base 23½" sq., ht. 34", wt. 52 $42.95	Shipped Express Collect.

Prices do not include Weathervane.

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NOW ONLY $19.95

Enjoy that floating feeling and give your heart a lift! The best way to relax is a reclining position with your feet higher than your head as provided by the original two-position Barwa. Weighs only 13 lbs. and can be easily moved from room to room, indoors or out. Of durable aluminum with vat-dyed replaceable canvas covers in green, yellow, blue or rust. Now only $19.95, express charges collect. Extra canvas covers available (perfect for a change of color scheme) for only $9.95. No COD's, please. Albin of California, 1401-H West 8th Street, Los Angeles 17, California.

Get Acquainted Offer



6 for only $1.00 POST PAID

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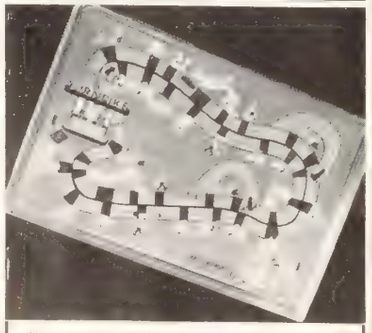
Snowy-white China

A once-in-a lifetime value! A very special "lucky" purchase makes possible a phenomenal saving. You'll fall in love with these delightful china egg cups for a brighter, cheerier breakfast table—or brunch or luncheon. Serve eggs in these rare "show-offs" . . . fine white china delicately decorated with dainty moss rose floral. Clever as individual nut cups! Set of six, just $1, postpaid.

You must be delighted or your money refunded.

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It's New! It's Magnetic! It's a Fascinating Game!

An intriguing practical game especially designed to keep the youngsters entertained and quiet on long trips or when they are confined at home. When you travel, every new scene along the highway is a possible point for winning. "Turnpike" includes metal tray, 4 magnetized cars, highway score cards, hourglass timer, play money, safe and thrifty driving awards. **$2.98** ppd.

Write for free catalog of unusual gifts

BODINE'S

505 E. Preston St. Baltimore 2, Md.



The Bible box copied from a Philadelphia antique (circa 1700) is a perfect accessory for almost any room. Shown here is a reproduction made of African mahogany. *It comes to you in kit form* with complete instructions, a working drawing, brasses, glue, wood filler, wood finish, wax and sealer. $10.95 exp. coll. From Home Craft Supply, Flourtown, Penn.



For wild birds: a fountain-swimming pool! The standard is wrought iron, the four-quart bowl is metal finished in porcelain enamel. The fountain attachment screws to the garden hose. Stake is easy to insert into the ground. Height above ground is 28". Bowl is 16" in diameter. $6.95 ppd. Order from Downs & Co., HG5, 816 University, Evanston, Illinois.



In your hearth put a song with these musical andirons. Made of solid brass ($25 ppd.) or black-finished wrought iron with gilded legs ($14.95 ppd.), they are designed in the form of an eighth note. They are bound to evoke comment. About 18" high x 14" deep. Tennessee Chromium Plating, 206 Louise Ave., Nashville, Tenn.

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- Helps Prevent Dust, Dirt, Rain from Streaking Your Windows!
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Throw away all those rags and water buckets! Now your windows can be sparkling clean without ever wet-washing them again! Simply glide this amazing WINDO-GLEEM Cloth over your windows. In a jiffy, they're cleaner, brighter than you've ever seen them. WINDO-GLEEM is specially treated with an extraordinary new kind of chemical that gives windows an anti-dust, dirt and soot treatment that actually is glossier and smoother than glass. Dust and dirt can't cling, rain runs right off without usual streaks and spots. No more backache, no more danger, no more soapy, watery mess. Only $1.00 each postpaid. *Special—5 for $4.00.* A wonderful gift. Money back if not delighted. Mail order now!

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$5.95

Plus 35¢ Postage

Keeps cosmetics, jars, bottles, boxes, etc. at your finger tips on linen, utility and closet doors. Door Caddy is all aluminum. 3½ inches deep, 40 inches high. Six shelves adjustable from 11 to 20 inches wide. Fits any door.

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MILWAUKEE 15, WISCONSIN

New HORMONE Serum

so concentrated
you use it drop by drop . . .

help aging skin to look
10 years younger
in a very short time



Serum for "Middle Life" Skin

by Adrian Mitchum

It's generally understood that a woman's beauty ends and finally breaks when the supply of female hormones in the body fails between 30 and 45 years of age. As Dr. L. points out: "this is demonstrated by the atrophy of the skin of the menopausal woman."

By the same token, nobody who has seen the scientific evidence can doubt that aging of the skin can be stopped and actually reversed by applying hormones directly to the skin.

In fact Dr. K. has written that use of hormones on the skin resulted in "definite and consistent proliferative effect on the epithelium."

And Dr. T. reported: "skin lines were less noticeable and the skin generally appeared more succulent or turgid."

Dr. S. puts it this way: "there can be no question that this hormonal agent . . . shows striking changes with a revision toward the normal picture."

These doctors can write in guarded terms about "proliferative effect," "succulent and turgid skin," and "revision to the normal picture."

In Plain English—You Look Younger

But I know what they mean in plain English. They mean that their tests prove beyond doubt that women of 45 have suddenly looked 35 or less—that their skin became brighter, smoother, clearer. That wrinkles grew dim or disappeared and that muddiness and senile age spots appeared later. They saw these things happen in scores of cases. Remember—these are research scientists—they reported truthfully what they saw.

I wanted then that you need female hormones to be younger-looking and more beautiful—the problem is to select intelligently the best type of hormone preparation. It is rapidly becoming clear that the most efficient way to get hormones into the proper concentration into the skin is by the use of a concentrate called a "beauty serum."

The Reason is simple:

Lanolin and Sesame Oil have been recognized as the best vehicle for hormones because they are absorbed by skin tissue so rapidly.

Your typical Beauty Serum is all hormones, Lanolin, and Sesame Oil while the average cream contains less than 5% of these. Your typical Beauty Serum contains 33,000 International Units Natural Estrogenic Hormones per ounce—a typical cream only 10,000 I. U. per ounce.

Using a Beauty Serum is Simple

The usual flacon of Beauty Serum has a dropper top with which you measure seven drops into the palm of one hand. Then with the fingertip of the other hand you massage it on the face and throat, particularly about the eyes, mouth and under the chin. (The excess goes on hands, elbows, heels and knees.)

Results begin to show up almost overnight, I am told, because of the almost miraculous way the skin "drinks" this Serum. Soon you may expect clearer, smoother, younger-looking skin—skin in effect like it was 10 to 15 years ago. I have seen this happen myself. I have seen women look 15 years younger and take on the high-headed stride of a 25-year-old—because, I suppose—to look younger is to feel younger.

A good buy in Hormones is Hormonex Beauty Serum. It has the standard serum strength, 33,000 I.U. (this is stated right on the flacon). It is made of lanolin (more than 25%), Sesame Oil and pure, Natural Estrogenic Hormones. Seven drops a day is all you use and at this rate the bottle lasts 100 days. Quite a bargain at $3.50 plus tax. If you are 30 or more—I advise you to get the hormone habit now. There is no more pleasant and efficient way than Hormonex Beauty Serum.

Important: Hormonex Beauty Serum is available in its pure, concentrated form. It is also embodied in a rich night cream for those who like this form of treatment. There is also a marvelous hair preparation containing Hormonex Beauty Serum. For a lovelier, younger-looking skin, for a healthier-looking head of hair order Hormonex today.

SEND NO MONEY. Simply fill in coupon and mail. (Be sure to check the product of your choice.) On arrival pay postman only $3.50 ea. plus tax and C.O.D. Or, if you send $3.85 (tax inc.) with your order we ship prepaid. Order by mail from

MITCHUM CO. Dept. 109 Paris, Tenn.

Hormonex Beauty Serum

$3.50* 100 day supply



Seven drops a day gives you maximum daily allotment of natural estrogenic hormones. One dropper bottle contains 33,000 international units Estrogenic hormones—contains over 25% Lanolin, over 25% Sesame Oil. One drop 5 times as potent as a dab of ordinary hormone cream.

Hormonex in cream

$3.50* 2 oz.



A good buy on the hormone market. Potency (16,000 I.U.'s per ounce) is guaranteed. Also contains 6% pure lanolin plus organic oils.



Hormonex for hair and scalp

$3.50*
with dropper top

Hormonex to help give [illegible] hair new liveliness and vitality. Two ounce bottle. (5,000 units estrogenic hormones per ounce.)

MITCHUM CO., Dept. 109, Paris, Tenn.

Please send me the following Hormonex items:

.... bottles Hormonex Beauty Serum @ $3.50 each plus tax.

.... jars Hormonex in Cream @ $3.50 each plus tax.

.....bottles Hormonex for Hair and Scalp @ $3.50 each plus tax.

☐ Send C.O.D. On delivery I will pay $3.85 (tax inc.) plus C.O.D. postage.

☐ Enclosed find $..... ($3.85 ea.—tax inc.) Ship prepaid.

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BIG, LUSCIOUS STRAWBERRIES IN 60 TO 80 DAYS

Minnetonka's EVERLASTING ALUMINUM STRAWBERRY GARDEN

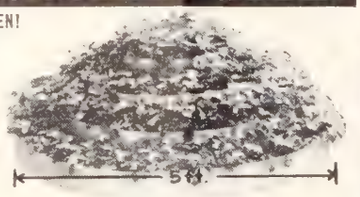
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ADDS INTEREST AND BEAUTY TO YOUR GARDEN!
PRODUCES BIGGER, BETTER STRAWBERRIES!

Scientifically designed to grow more berries in less space more quickly and easily.

5 FOOT DIAMETER JUST RIGHT FOR 50 PLANTS . . . *Only* $7.95 ppd.

SPECIAL WITH 50 SUPERFECTION EVERBEARING STRAWBERRY PLANTS Pyramid and Plants . . . *Both* $9.95 ppd.



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Absolutely Winter Hardy!

Superfection Strawberries

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Takes only 60 days to bear the finest berry you ever tasted. This new taste sensation has big roots with hundreds of long, fibrous feeders. These vigorous plants thrive even when others fail. Pick 'em from early spring to fall.

25 plants . $1.75 100 plants . $5.50 *ORDER NOW!* Use handy coupon below. Plants sent at proper planting time. Guaranteed, ppd.
50 plants . $3.00 *Send Check or Money Order.*

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Send prepaid .....Pyramids .....Pyramid with 50 plants.....Superfection Plants only

Name Amt. Enclosed

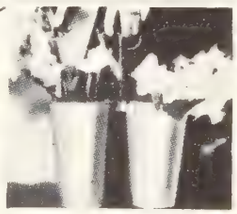
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COLORFUL STRAW FLOWER POT COVERS

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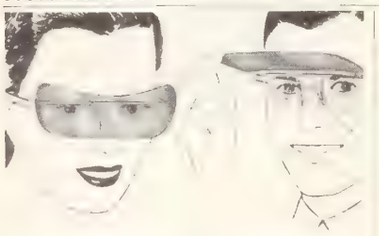


Gather your fresh cut flowers in this flower gatherer and they'll stay fresh. Double tiered baskets have carrying handle. In garden green. Add 25c postage $2.95



Transform flower pots into beautiful accessories. Trim colorful wooden strips are bound with elastic for snug fit. Cream with red, yellow and blue 4", 5", 6". Set of 3 Ppd $1.00

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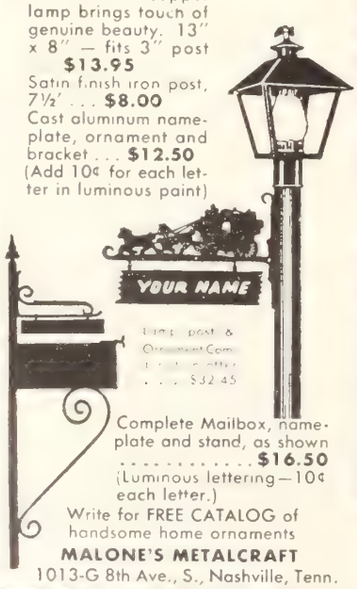


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Satin finish copper lamp brings touch of genuine beauty. 13" x 8" — fits 3" post **$13.95**
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Cast aluminum nameplate, ornament and bracket . . . **$12.50**
(Add 10¢ for each letter in luminous paint)



Complete Mailbox, nameplate and stand, as shown **$16.50**
(Luminous lettering—10¢ each letter.)
Write for FREE CATALOG of handsome home ornaments
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Deluxe A 21" x 31"

BURNS TRASH SAFELY OUTDOORS!

Burns damp, green, dry refuse outdoors safely. Ends fire hazards and neighbor-annoying nuisance of blowing burning paper and sooty ash. Scientific draft design minimizes smoke, smell -burns to fine ash. Simply tilt hood—load—ignite paper—close -forget. Sturdily made of rust-resistant aluminum bonded to steel. Over 150,000 satisfied users. Approved by Fire Depts. Standard 2 bushel model A sent disassembled, prepaid $13.95. Deluxe A with ash pan base and grate sent prepaid assembled $22.95. For 3 bushel capacity add $4.00 to standard and deluxe prices. Money back guarantee.

ALSTO CO. Dept. HG-5, 4007 Detroit Ave., Cleveland 13, Ohio



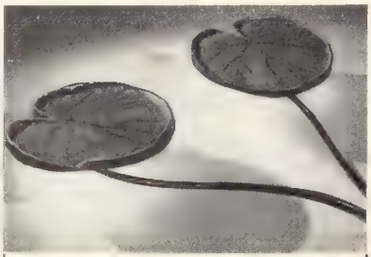
A sheer fabric which makes the most elegant draperies is the new wonder-fabric "Fortisan". You can order draperies custom-made of it ($1.50 the yard) or you can order the fabric ($1 the yard). The colors are wonderful! Send 25c for swatches, exact costs and easy measuring directions. Order from Carabao Special Products Co., 2750 Hyde, San Francisco.



"Beachcomber" is the capacious catch-all bag you will want for summer outings. Made of heavy canvas duck, it is fitted with wood dowel handles. Vat-dyed in the following colors: green, yellow, black, rose, red. Piping is white. Open, it is 24" x 16" x 7". $2.95 each; $5.50 for two. Postpaid. Ematol Co., HG5, Box 95, S. Weymouth, Mass.



Any food from Saltwater Farms in Damariscotta, Maine, is bound to be delicious food. Their new collection contains six seafood spreads: crab, lobster, clam, tuna, salmon and sardine. And the six 2¼-ounce tins come packaged with an old fashioned school slate which you can use as a memo board. $4 ppd. complete. Saltwater Farms, Damariscotta, Me.



LILY PAD LIGHTS

FOR THE GARDEN POOL

Delightful nighttime enchantment is achieved with these large, natural looking Lily Pads. Each has a concealed light which illuminates underwater with a soft, warm glow. With the trend to more outdoor living, you'll find these colored pads ideal. 7½" wide and 12' cord, they have rubber watertight, safe sockets. A fine gift for any gardener.

Single Pad and Cord $ **6.75** Ppd.
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Soaks 5 plants up to 24 feet apart a one time. Attaches to garden hose Polished brass fitting. 5 lengths o gleaming plastic hose (total 51 ft. deliver water for deep, thorough soak ing of selected plants. Complete, read to use. 5-year guarantee. Gift-wrappe and mailed for you with gift card.

Now only 4.9!

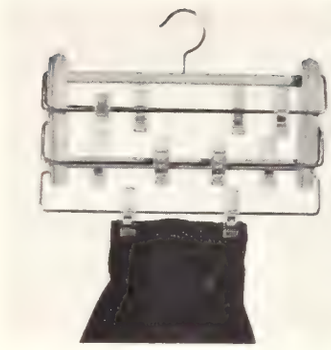
—for unit with sprinklers, order Sprinkleze, 8,9

Prompt shipment. Send check or MO and we pay Parcel Post anywhere in U.S.

JONS MANUFACTURING CO
Dept. B-5, St. Matthews, S. C.

AROUND

Closet necessity: the skirt hanger! We show one of the nicest hangers we have seen in a long time. Made of kiln-dried wood finished in four colors: white, pink, turquoise or gold. The fittings are brass, the clips plastic. It will hold 5 skirts in a neat array. $3.95 ppd. Order from Schoenfeld Linens, HG5, 50 East 57th St., New York 17, New York.



A traveling man will appreciate the sterling silver luggage tag shown here. Designed in the shape of a Gladstone bag, the tag (2" x 1½") is large enough to accommodate a name and an address. Fine leather is used for the strap. This is a good gift for Father's Day! $2.95 postpaid. Federal tax included. Legacy, 999 S. Water, New Bedford, Mass.



The winner of a flower arrangement could be you! Shown here is an adjustable frog made of leaf-green finished metal. Included in the package with the holder is a series of charts which give simple and clear directions for arrangements. Send for this boon to the hostess. $4.95 ppd. Page and Biddle, Dept. HG5, 21 Station Rd., Haverford, Pa.

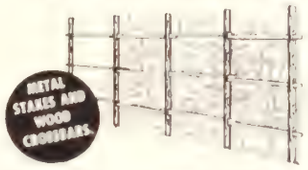




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NO BOLTS — SCREWS — OR WIRE

Just push pointed steel stakes into ground, insert and wedge wood crossbars into tapered slots at any height desired. Sets up to form a straight line or right angle. Attractive foliage green finish.

FOR YOUR YEAR 'ROUND USE

32" kit—protects corner lots, new grass shrubs, trees and plants. Two 32" metal stakes and three 32" wood crossbars $1.98

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72" kit—greatly increases the growth and production of climbing vegetables, vines and flowers. Uses 72" metal stakes with six 48" wood crossbars—only $3.98

Postage prepaid—no C. O. D.—money back guarantee, circular on request.

GARDEN ART TRELLIS

1024 Eustis Street - Saint Paul, Minnesota

"*Truant Cherub*" FOUNTAIN

of Distinctively Sculptured Lifetime 'Heirloom' Terra Cotta



A veritable classic masterpiece of the ceramic arts lending visual as well as audible beauty to its surroundings whether out of doors or indoors. Though crafted today by methods that are centuries old, comparison will show that it is the *least expensive* piece of its kind. Complete with silent, hermetically sealed immersion pump, sealed in its own lubricant. Uses same water over and over. No splash or overflow. Needs no pipes or plumbing. Easily assembled. Weather resistant. Color: Glazed eggshell Terra Cotta with lining in bowl of glazed turquoise Terra Cotta. $269.50 shipped prepaid in U.S.A. 25% must accompany C.O.D. orders.



POOL DIMENSION: Front to rear, 32 inches; side to side, 37½ inches; Overall height, 28 inches; Total Weight, 310 pounds; Recirculated water capacity, 8 gallons.

WRITE FOR COLOR BROCHURE of other Lifetime Heirloom Terra Cotta Kendix Creations for the outdoor living room.

Dept. HG-5

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$120. in lead 31" high 9" base

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[illegible] into another. Food is protected from dust, sand, [illegible] pared the night before, stacked in refrigerator, and pulled out when you leave the house . . . and [illegible] bunches for long auto trips, it's a handy dandy! [illegible] $7.95 [illegible]

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Liquid Raw-Hide

for long life for beauty

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SHOPPING



The lazy Susan has been pressed into service for the perfume tray. We show here a 12″ beveled mirror fitted with a pierced metal gallery finished in gold. $9.95. It's available, too, in an 8″ plain mirror with the same gallery for $5.95. Postpaid. Either will make a nice gift. RMS Interiors, Department HG5, 11146 South Michigan Avenue, Chicago, Ill.



A sturdy stool for kitchen or playroom is the gaily decorated one shown here. The frame is made of wood finished in one of four colors: black, red, blue or ivory. The seat is made of hand-woven rush. Over-all size: 31″ x 15″. And the price is modest. $7.95 express collect. Order from The Old Mexico Shop, Dept. HG5, Santa Fe, New Mexico.



An elegant note for the fruit bowl: sterling silver grape shears! The pair shown here are made by hand of exceptionally heavy silver. The elaborate design of acorns and leaves is a happy one which pleases all tastes. About 7″ long. $12 postpaid the pair. Federal tax included. Order from The Jamaica Silversmiths, 79-32 164th St., Jamaica, N. Y.



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Send No Money—Order C.O.D., or se check and we will pay postage. **Money-Ba Guarantee.** Sudbury Laboratory, Box 93 South Sudbury, Mass.

AROUND

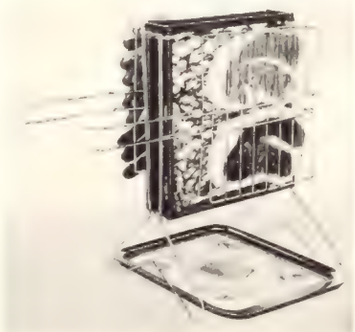
A wheelbarrow made of wicker is the perfect container for summer vines. The one shown here comes with a metal liner which can be filled with soil. If you don't use the planter for greenery you can use it to hold candy, nuts or cigarettes. Over-all size: 10″ x 5″. $1.95 postpaid. Order from Gotham Gifts. Department HG5. 6785 Exeter. Forest Hills. N. Y.



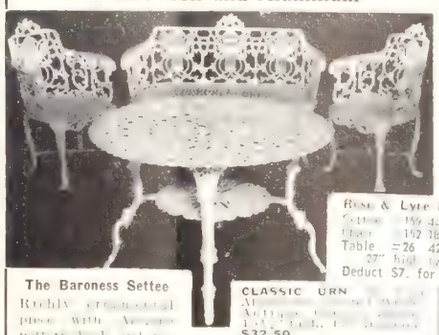
A hat-full of fruit designed for the beach is probably the one you will wear with city and country cotton. The natural straw was woven in Italy. the almost real fruit is delicately colored. And on anyone's head it's a flatterer! And it will fit all head sizes. $7.95 postpaid. Order from Elizabeth McCaffrey, Department HG5, Orange 7, New Jersey.

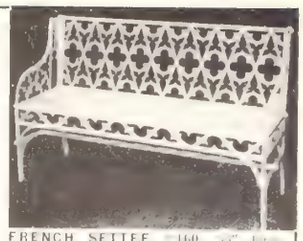


"Hang-it-All" is the name of the newest charcoal broiler. It will broil your meat in either a horizontal or a vertical position. Made of 60 gauge steel, it has a surface large enough to cook 40 franks, 2 chickens or 18 hamburgers at one time! Complete with two racks, a grate, a drip pan. $5.95 ppd. Breck's, Department HG5, 308 Breck Building, Boston.



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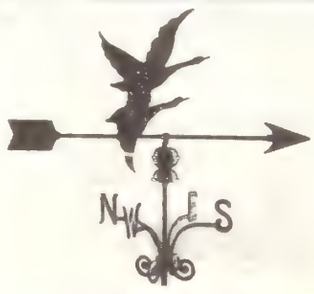
Catalogue on request. Send check or money order. Crated free. Shipping charges collect. Specify freight or express.

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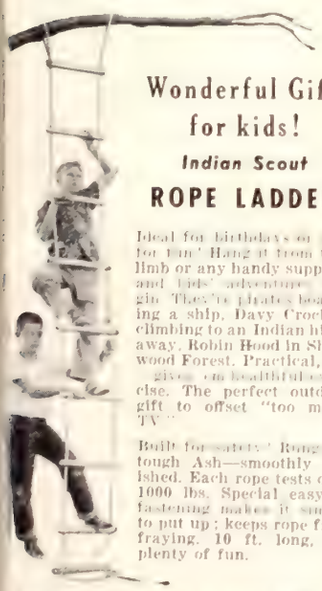
A very attractive Weathervane for your roof-top and it's only one of the 72 originals by Ernst Hagerstrom. (Other designs shown in catalog.) Made of aluminum in rich black finish. Mounted on oil-filled swivel, it moves in the tiniest breeze. 27″ wide, 32″ high **$19.50.** Size 30 ″x 34″ **$25.00** f.o.b. Wheeling.



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Hand-painted Specialty Signs, Door Plates, Name Signs, Lettering, Mail Boxes, Door Knockers, Foot Scrapers, etc.

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Wonderful Gift for kids!

Indian Scout

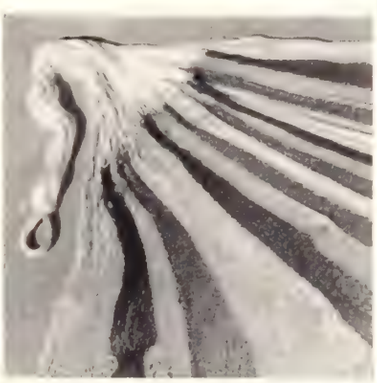
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Ideal for birthdays or just for fun! Hang it from tree limb or any handy support, and kids' adventure begin. They're pirates boarding a ship, Davy Crockett climbing to an Indian hideaway, Robin Hood in Sherwood Forest. Practical, too gives an healthful exercise. The perfect outdoor gift to offset "too much TV."

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New FLUORESCENT FIXTURE!

Designed to fit your Vio Holda plant stand. Feeds flowers with soul beneficial fluorescent light. Promotes growth. Makes show place of dark corner or room. Installed or removed in two minutes without tools. Fits all Vio Holda stands.

Light shade is 13" sq. at bottom, 9" sq. at top, and 6" deep. Uses 22 watt 24" Circline fluorescent light tube. Shade without tube only $7.50. Standard 22" tube $2.75 extra. Please add 75c for postage. Shade and stand, complete plant stand, plant and plant lamp $29.50, with 22 watt light tube $32.40. Add $1. postage and packing. Specify color wanted.



VIO HOLDA Manufacturing Co. Inc.

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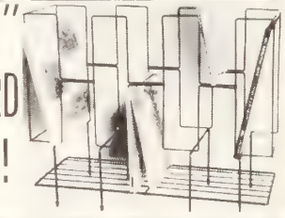
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Mrs. [illegible] of "Hookums", Mrs. B. Ballow, 548 Roscoe, Chicago, found the solution to a problem. A free catalog ended her search for good-looking, practical, full-time protection from dust and dirt for her furniture. She had an inside mystery: today her furniture is dressed up in [illegible] plastic fitted covers that protect it yet let its beauty be seen.

Plastic covers [illegible] to admit dust and dirt. They give perfect protection and save hours of work. The new satin-finish "Window Clear" plastic is so transparent every detail of upholstery texture and color shows through. Amazed by their perfect fit and [illegible] appearance, Mrs. Ballow says, "They're so good looking I don't even take them off for company! And they're so inexpensive. Housewives with the same problem should write for the free catalog." I do!

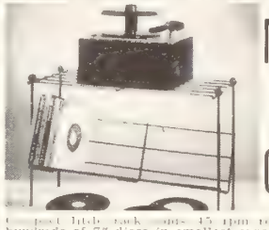
To protect your furniture, write today for the FREE CATALOG showing over 150 styles and sizes . . . including latest Bumper Models. HOUSE OF SCHILLER, 180 N. Wacker, Dept. HG-3, Chicago 6, Ill.

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Brass ornaments are used as decoration on the handsome plaques shown here. The brasses are mounted on black wood bases. Consider a set of these as a border for a wall clock or mirror. Each is 4" x 6". Subjects: lion rampant, padlock, an escutcheon and key, an eagle. $2 for one; $7.75 for 4. Add 25c. From Foster House, 430 South Jefferson, Peoria, Ill.



The telephone will become a center of efficiency if you fit it with the 6 in 1 secretary. Easy to attach, it contains an indexed address book, two perpetual calendars, a pencil with a dialer-top, a memo pad and a device which counts the number of calls you make! $3.98 postpaid. Order from Magic Mold, Inc., HG5, 467 Livonia Ave., Brooklyn, N. Y.



Skewers are as necessary to the barbecue as a grille and charcoal. With them you can make a Lucullan feast from the most inexpensive food. For example: shishkabob! Shown here is a set of four stainless steel skewers and a handsome redwood box in which to store them. Each skewer is 18" long. $4.95 ppd. From Nob Hill House, Box 1592, San Francisco.



Check your heels if you want to be well groomed. The shoes which have scuffed heels can be given a new lease on life by Century Shoe Repair Factory. Leather will be perfectly matched, heights can be the same or differently styled. This is a service you will like! Send for free mailing box. Century Factory, Dept. HG5, 210 Park, Baltimore, Maryland.

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SHOPPING AROUND

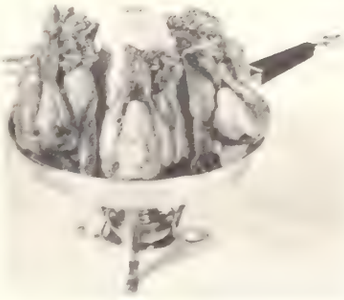
Dutch cookie mold. This is the carved, hardwood kitchen utensil used by the housewives in Holland. It is so beautifully made you will be tempted to hang it on the wall as an ornament. Use it first, however, to mold a batch of rich cookies. 2½″ wide x 18″ long. $4 postpaid for one panel. Sonic Associates, Dept. HG5, 1626 St. Nicholas Ave., New York, N. Y.



A bureau drawer can be kept attractively neat if you fit it with a quilted satin tray. Shown here is an earring tray divided into fifteen compartments. Each section will hold two pairs of earrings. Colors: pastel pink or blue. 10″ x 7″ x 1½″. $1.25 postpaid. Order from Elron Products Company, Department HG5, 225 West Erie Street, Chicago 10, Illinois.



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English import: the collapsible seat which folds to fit a sportsman's pocket. The frame is made of steel, the seating surface is made of sturdy canvas. This is a must for the camper or fisherman on your list. 14″ high x 10″ wide x 5¾″ deep. $2.75 postpaid each. Order from Edward H. Ziff, Department HG5, Box 3072 Merchandise Mart Plaza, Chicago, Ill.



La plume for a feminine desk: the quill pen fitted with a ball point! The colors are: pastel pink, blue, green, yellow or white. You may buy the pen separately ($1.50) or you can order it with the matching leather and brass cup which is filled with assorted-color stones. $4.50. Postpaid. Order from Here's How, 27 East 22nd Street, New York 17, N. Y.



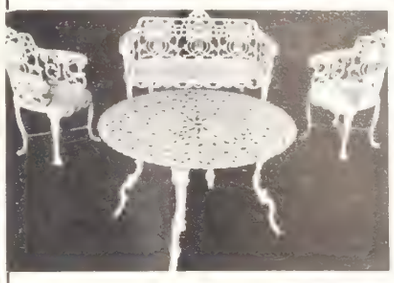
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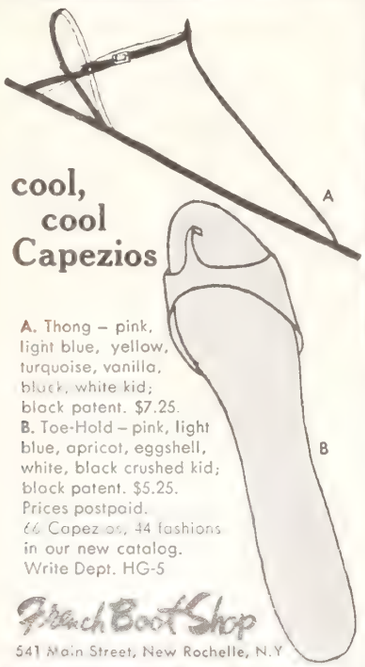
A needlewoman will love the sewing cabinet shown here. It is made of mellow brown wood. Note the six drawers which are decorated with gay-color flowers. You can stand it on a table or hang it on the wall. The capacious over-all size: 6" x 3¼" x 8½". $1.95 plus 25c postage. Order from The Added Touch, Department HG5, Wynnewood, Pennsylvania.



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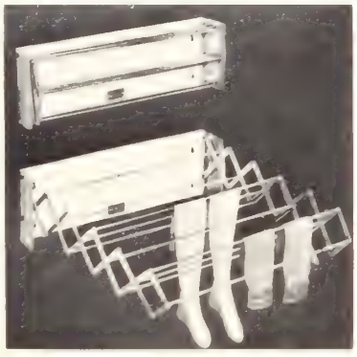
Bristol bottles from France make an elegant note on the dressing table, in the bathroom or on a console table. Shown here is a pair which are classic in design, which are heavenly in color. Each is about 7" high. Give a set to the bride on your list, to a house-proud hostess. $4.50 each postpaid. From Olde Lamps, Inc., Department HG5. Hotel Statler. Buffalo. N. Y.



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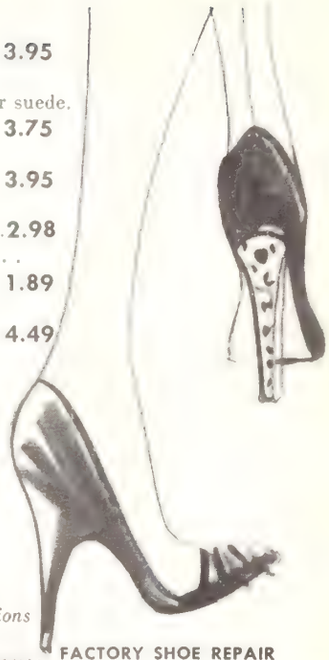


A folding dryer for the laundry or the kitchen is not unusual. But a good looking sturdy one is. Shown: an accordion dryer made of cadmium-plated steel finished in ivory. Closed it measures, 18" x 6" x 3". It extends to 24" when open, gives fifteen feet of drying space. $3.95 ppd. Walter Drake, Department HG5. Drake Building, Colorado Springs. Colo.





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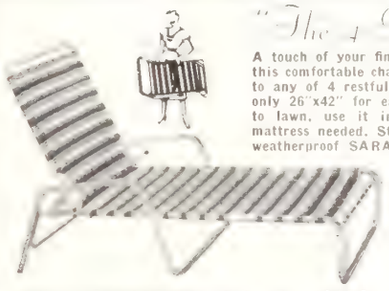
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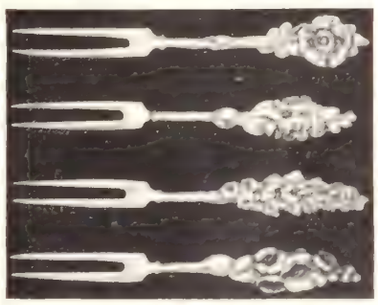


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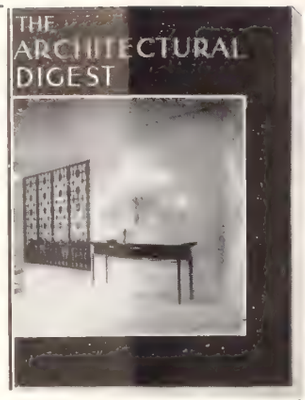
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The owl without the pussycat will be welcome in the nursery. Why don't you use the pottery pitcher shown here for a young one's milk-for-the-porridge? Or use it to hold a handful of spring flowers. Imported from Canada this owl has a benevolent expression and a nice owl-brown color. 5" high. $1.95 ppd. Beverly Baker HG, Box 135, Darien, Conn.

AROUND

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A wedding album is almost as necessary for the bride and groom as a license! We show here a handsome one which has a decorative frame on the cover to hold the wedding invitation; inside there are 8 glassine leaves which will hold sixteen 8" x 11" pictures. White, pink, blue leather-like fabric. $8.95 ppd. Townsend, 645 Bergen, Jersey City, N. J.



Grande dame. The period doll shown here is dressed in the typical fashion of the turn of the century. The clothes are exquisitely made by an artist in Paris. Note the feather boa, the plumed and veiled hat! This is a doll the serious collector will want to own. Over-all height: 9½". $10.50 postpaid. Order from Ella Bache, 21 East 55th St., New York.



A parakeet is a proud bird as anyone who owns one knows! To bolster its self esteem you might give it a name plate. We show a plastic one here which carries the pet's name in gold color letters, which is decorated with two plastic parakeets. These are blue or green to match *your* bird. $1.25 ppd. House of Schiller, 180 N. Wacker, Chicago, Illinois.



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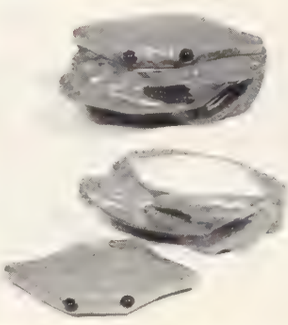
WRITE FOR FREE CATALOG

Jeff Elliot Craftsmen

Dept. G-56 STATESVILLE • NORTH CAROLINA



A pipe smoker will like the reamer shown here. Made of precision steel, it has expanding steel blades for cleaning the bowl and a special reamer concealed in the handle for cleaning the stem. This is a lifetime gift for the man who likes his pipe. $5 postpaid. Order from David P. Ehrlich Company, Department HG5, 207 Washington St., Boston 8, Mass.

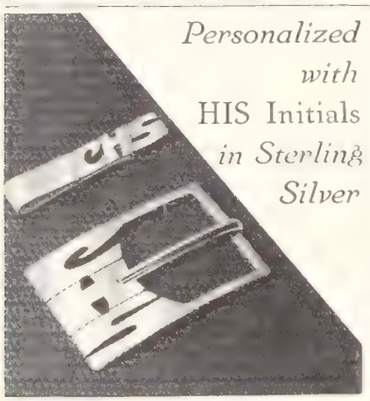


A ramekin designed like a crab is the perfect container in which to serve your choicest crab meat recipe. Made of oven-proof ceramic, it is crab-red on the outside and pure white on the inside. Note the cover! Size: 6″ x 4″ x 2″. $2 for one. Minimum order: four covered ramekins. Ppd. Order from Bertram Shrier, Ltd., 1145 Connecticut, Washington, D. C.



A neat marker for the mail box is the black finished aluminum one shown here. About 18″ x 3″, it is marked on both sides with white-finished, light reflecting letters. It will take a name or numbers up to 14 characters. Rust resistant and non-corrosive, it is easy to install. $2.29 postpaid. Order from Starmetal Company, HG5, Stirling Rd., Plainfield, N. J.

Personalized with HIS Initials *in Sterling Silver*



Handmade of solid Sterling Silver, these pieces may be bought singly or as a set. Two or three initials.

Belt Buckle $8.80 Tie Clip $3.85 Set $12.50

Prices include tax, postage and gift box. Shipped by first class mail within one week after receipt of order.

Free SPRING Catalog

ROBIN HOOD'S BARN

Dept. G5-6, 680 High St.

WESTWOOD, MASS.

EVERY GOLFER WANTS

A LAZY CADDY



Yes here's a "Lazy Caddy" that makes a terrific golfer's gift. It's lightweight (only 10 ounces), strong, made of tubular aluminum and high carbon steel. Equipped to carry 8 clubs and 3 balls, it's easy to insert into turf before a shot. Stands upright and ready. *Satisfaction Guaranteed.* Order by No. 0121.

Only $6.95 postpaid

Write for New Free Gift Catalog

Shop the Armchair way

DOWNS & CO.

DEPT. 1475H, EVANSTON, ILLINOIS

Color Stain-Sealer Brightens

REDWOOD *Liquid Raw-Hide*

STAIN-SEALER #3

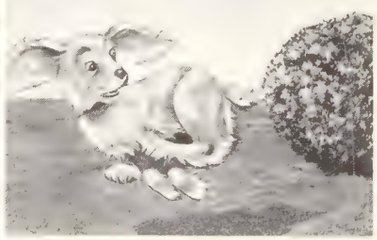
Behr Process Liquid Raw-Hide Redwood Color Stain and Sealer #3 brightens redwood or any wood with a rich new redwood color. Use it on old or new woods. Behr Process Stain and Sealer #3 gives excellent results when used on fir, pine or any light colored wood. RESIN-FREE Behr Process Finishes chemically combine with the natural resins of wood to form a protective coating — an exclusive feature advantage. Order Liquid Raw-Hide Redwood Stain and Sealer #3 today! $1.75 Qt., $5.30 Gal. Postpaid, Guaranteed.

Wood finishing pamphlet and color literature on this and other Behr Process Finishes sent with every order or FREE on request.



LINSEED OIL PRODUCTS CORP.

1110E S. Fremont Ave.
Alhambra, California



Stop Dog And Cat Damage—$1

DOG WICKS are the perfect solution for repelling pets. One sniff and away they'll run! Hang this chemical Wick on shrub or branch and rest easy for the whole season. Safe, harmless to animals. Use inside or out—protects lawns, garbage pails, flowers, furniture. Trains your pets and neighbor's dogs. *Guaranteed to do the job or your money back!* Pack of 20 for $1, postage paid. Order DOG WICKS direct by mail from **Sunset House, 233 Sunset Building, Hollywood 46, California.**

PAINT BRUSHES, $1.29

SURPLUS

TREMENDOUS BARGAIN OFFER



Got some painting to do? Furniture, Woodwork, Walls or a just done, do it yourself job? You need paint brushes. Here is a set of vulcanized on rubber, Genuine Bristle brushes. The set consists of a 1″, a 2″ and a 3″ brush all for the incredibly low price of **$1.29.** Less than you would expect to pay for any one brush in this set, but you get all three matched brushes, **$1.29 per set. Please add 25c pp.** Limited supply on this offer. Order now. Limit three sets to a customer. Money back guarantee.

MATTHEW DAY CO., Inc.

Dept. B-871, DUMONT, NEW JERSEY

English
BONE CHINA



Symphony

America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

Herbert S. Mills

11 KING ST. E. - HAMILTON, CANADA

AROUND

For sailing or for tennis you won't find a better pair of shoes than "Topsiders"! The soles are made of non-skid rubber which gives perfect traction; the uppers are made of sturdy canvas which comes in a choice of two colors: navy or white. Men's sizes: 7 to 12; women's: 4½ to 9. $8.95 postpaid. Order from Johnny Appleseed, Dept. HG5, Beverly, Mass.



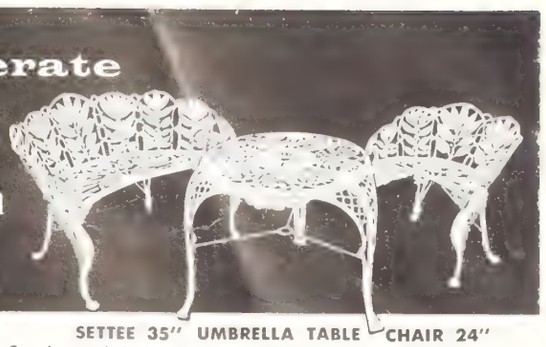
Trivets are used as decoration for the towel rings shown here. The trivets are made of wrought iron finished in black; the rings are finished in brass. Designs: the Dolphin and the Tree of Life. Get some for the kitchen and bathroom. Each is 9" long x 5" in diameter. $1.50 postpaid for one trivet and ring. Order from Ward Phillips, Dept. HG5, Carpentersville, Ill.



The "PICNICKER" is a fabulous accessory for picnics and beach parties. Made of Koroseal insulated with Fiberglas, it is three containers in one! Both hot and cold food can be carried in the two 10"-square removable buckets and in the 21" x 11" x 11" carrying case. Black, red, gray. $12.95 ppd. Lowy's Creations, 26 Beach 116th St., New York.



The Confederate Fig Leaf Collection
IN CAST IRON OR ALUMINUM



	SETTEE 35"	UMBRELLA TABLE	CHAIR 24"
Cast Iron..	$49.50	$35.00	$35.00
Aluminum..	64.50	45.50	45.50

FLOWER BOXES

Grape & Leaf or Rose	Cast Iron	Aluminum
32" long, 10" wide, 13½" high.	$23.95	$31.20
32" long, 10" wide, 21" high....	26.50	34.45

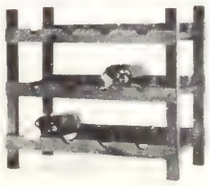
Grape & Leaf

	CHAIR 17"	SETTEE 40"
Cast Iron..	$17.95	$25.00
Aluminum..	23.35	32.50

Write for catalog of our complete line of Cast furniture, flower boxes, planters and Barbeque grilles. All prices FOB Gadsden, Ala.

The Confederate Foundry
BOX 734-B5
GADSDEN, ALABAMA

for the Wine Connoisseur



12-bottle WINE STORAGE RACK
$5.95 ppd.

Large or limited wine stock can now be stored the wine cellar way—horizontally—with expansible keg brown wood storage racks. Modular units for 12 bottles can be built up or across with extra dowels and additional units. 15" x 11" x 15". 12-bottle rack; $5.95 ppd.; two 12-bottle units, $10.95 ppd.

WINE SERVER
$5.95 ppd.



Entertaining in the grand manner includes serving wine horizontally from bottle cradled in handsome brass basket with simulated white raffia handle. Doubles as decorative fruit or flower basket. 15½" long. $5.95 ppd.

Write for Gift Catalog

RMS INTERIORS
Dept. HG-56
11146 S. Michigan Ave.
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COLORFUL GOLF!
More Fun Lower Scores
Fewer Lost Balls!

Never start on the fairway. Golf balls in glowing flavor-cent colors! Easy to find on the fairway or in the rough. Colors won't fade or peel. Can be washed over and over. High compression liquid centers make them travel straight and far to cut your score. Get a set for yourself. Special gift for Father's Day. Set of 4 (one each color: Tangerine, Tomato, Magenta, Lime)

Ppd., only $3.95
Box of dozen $11.50

Special! Personalized Golf Balls. White only. Any name to 12 letters and spaces. High compression. Liquid center. Box of doz. $11.95.

GLASSCRAFT
920-G Chicago Ave.
Evanston, Illinois



SWIVEL CAPTAIN'S STOOL
With Sturdy, Concealed Ball Bearing Swivel

Now . . . a swivel stool styled for the home. For the drink bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal child's dining chair (turnings on legs allow easy slicing off as child grows). Large, contoured seat and wide curved back give maximum comfort. Rungs are just the right leg height for young or old. Thick knotty pine seat and back—hardwood legs and rungs. In finest hand crafted quality. Beautifully finished in mellow honey-tone knotty pine or maple. Seat ht. 30 in. or 24 in. (Specify) **Only $16.95**

COMPLETE OR IN EASY HOME KITS

COMPLETE KIT—for easy home assembly. Pre-bored, drilled, sanded, etc. with simple instructions $11.95

Shipped Express Charges Collect

NOW—Large new catalog of Finished and Kit Farm Furniture and Wall Racks In Friendly Pine. Send 10¢ in coin or stamps

No C.O.D.'s Money Back Guarantee

Field House
Dept. G5-6
North Conway, N. H.



HAND-BLOCKED INDIA PRINTS

Now you can add a touch of Oriental charm to your home with these lovely India prints. They're authentic Moslem and Hindu designs hand-printed in India from old wood blocks on hand-loomed cotton cloth. Use them as exotic bedspreads, draperies, tablecloths or furniture throws to protect upholstery. Ideal for summer cottages. They're color-fast and washable. In jewel-tone colors with either green, blue, red or natural background predominating. **Single bed, 72" x 108"—$3.95 ($7.50 per pair). Double bed, 90" x 108"—$4.50 postpaid.**

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NOW . . . NO BENDING . . . NO STOOPING . . . NO SOILED HANDS
Shine Shoes at Home the Easy Way



PERFECT SHOE POLISHING RACK FOR WHITE SHOE TIME . . . OR ANYTIME

Attach bracket to wall at height you want. Strong bright plated steel rack holds shoes rigid while you shine them, detaches easily to put away when not in use. Two toe plates and fingertip length adjustment for all sizes men's, women's and children's shoes. Saves its cost over and over again.

$2.25 POSTPAID
No C.O.D.'s

MAIL ORDER AND REMITTANCE TO
KAMO PRODUCTS
369 ROBERT ST., ST. PAUL 1, MINN.



Gilson Guide
60 EAST 55th ST. NEW YORK



The Ondine Pitcher

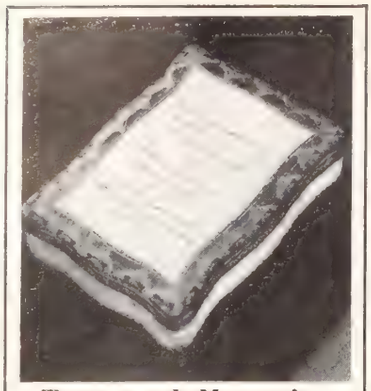
Made in lovely Irish Belleek china, egg-shell thin, luminous mother-of-pearl glaze.

To commemorate the dramatic stage play made famous by Audrey Hepburn in the role of Ondine.

All lovers of this beautiful china should add an Ondine to their own collection, and send one to their friends. Anywhere in the United States, ppd. $4.25.

Ask us for our catalogue vividly illustrating 39 items in Irish Belleek china.

J. HERBERT HALL JEWELLERS
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Treasured Memories

of the most important events in your life—Wedding, Anniversary, Graduation—invitations mounted and preserved on the cover of this beautiful, hand-tooled, wood box from Italy—lovely antique design decorated with soft blue and gold. 7x5x2, for cigarettes, candy, jewelry, cards, etc. A gift to cherish through the years. $8.95 ppd. (no C.O.D. please). Reception cards mounted on inside of cover, $2.00 extra. 5 day delivery.

TOWNSEND HOUSE Dept. G-5
645 Bergen Avenue, Jersey City 4, N. J.

PROTECT YOUR CHILD

from wet beds

with **$1.69** and up

Staydry* Panties



PROTECT your child from unhealthy wet clothes and bedding. Give your child the security of waking up in a *dry bed*. Staydry panties—the patented all-in-one panty—assure sleeping comfort.

Reg. U.S. Pat.

COMPLETE PROTECTION DAY AND NIGHT!

Well-fitting Staydry Panties are invisible when worn under clothes. They contain highly absorbent material—thick and thirsty—with tested, waterproof outer covering of finest non-toxic, soft plastic. Non-binding Staydry Panties are completely washable—may be boiled and bleached safely.

Infants: Medium, Large $1.69
Extra Large $1.98
Waist Sizes:
18, 20, 22—$2.98
24, 26, 28—$3.98
30, 32, 34—$4.98
36, 38, 40—$5.98

Larger sizes made to order. Exact waist measurement in inches necessary for perfect fit. Prices slightly higher in Canada; shipped directly from Toronto.

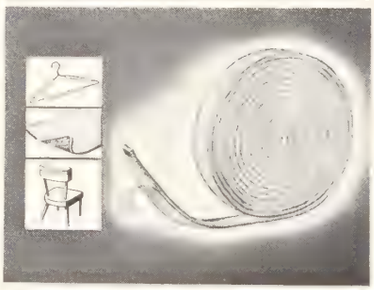
RECOMMENDED BY DOCTORS! Many leading Doctors suggest Staydry—the *only* all-in-one panty backed by these 2 famous seals—as the perfect solution to this distressing problem.

REAL ECONOMY! Staydry frees you of the useless expense of rubber sheets, extra sheets and enormous laundry bills.

Ideal for invalids—wonderful for adults with an embarrassing problem. FREE BOOKLET! "What to do about Bedwetting".

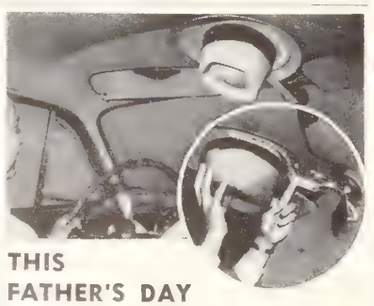
Guaranteed by Good Housekeeping
COMMENDED PARENTS

JOLAN SALES CO., Dept. HG-1
[illegible] N. Y. Tel. CY1-2107
[illegible] Staydry Panties
Waist [illegible]
☐ C.O.D. ☐ CHECK ☐ M.O.
Name
Address
City



Handiest Thing In The House—$1

FOAM TAPE has adhesive backing that sticks to metal, glass, wood, fabric... cushions anything needing protection. A 1000 uses: prevents rugs from slipping, ashtrays or lampbases scratching, furniture from marking walls. Keeps pictures straight. Stops car doors and hood rattling, dresses from slipping off hangers. Keeps blouse inside skirt band. Peel-as-you-go roll, 108" long, ½" wide. *Guaranteed to do the job or money back!* Only $1, postage paid. Order FOAM TAPE from **Sunset House, 239 Sunset Building, Hollywood 46, California.**



THIS FATHER'S DAY

"Put His Hat in the Ring"

Some dads like the card that goes with it—"Your Hat's in the Ring"—even better than the fine gift itself.

The CRAFT HAT HOLDER*

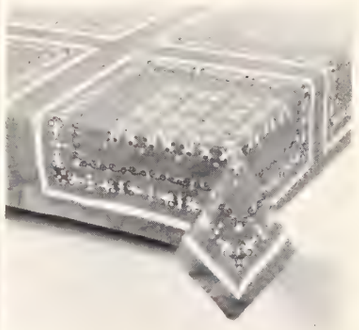
is a natural for any man who drives a car. It holds [illegible] within easy reach—without obscuring his vision. Saves the price of many a hat. A **must** for summer straws.

Stretch cap with special adhesive holds plastic frame firmly in place. No screws or bolts needed. Money back guarantee. Complete with good-for-a-laugh gift card $1.95, postpaid. Two for $3.50.

*Patent Pending

THE CRAFT COMPANY
P.O. Box 216-C Wheatridge, Colorado

SHOPPING AROUND



Fine linen decorated with a bandana design makes an exciting tablecloth for a summer table. The background color is a pleasant green, the decoration is in black and white. $4.50 for 52" square cloth; $5.75 for 52" x 70"; $7.95 for 52" x 94". A matching napkin (24" square) is only 89c postpaid. Order from Susan Smith, Department HG5, Carpentersville, Ill.



A case for fishing rods is the answer to your gift problem for Father's Day. Available in two ways: assembled and finished in knotty pine, maple or mahogany ($22.50) or unfinished in kit form ($12.95). The wood is knotty pine; the dimensions are 22" x 37", the design is handsome. Express collect. From Yield House, Dept. HG5, North Conway, N.H.



For the man who hankers over old-fashioned cars we suggest the set of auto prints shown here. Beautifully reproduced in full color on heavy white stock, these prints will make a fine group for a man's study or bedroom. Each print is 5½" x 8½". $1 postpaid the set of eight assorted prints. Order from Hobi, Department HG5, 15 West 57th St., N. Y.



A blank wall would be the ideal place to mount this beautifully modeled horse. Made of metal, it is finished in weather resistant black paint. The two wind indicators are finished to match. We hung ours over the red barn doors. 30" x 32" over-all size. $38.50. Express collect. Order from the Hagerstrom Metalcraft Studio Dept. HG5, Wheeling, Illinois



"Forgetters Kit" is the treasure chest which a traveler will bless you for. It contains *thirty items* most people forget to pack: spot remover, cork screw and bottle opener, needles, pins, Band-aids, emery board. The neat carrying case is made of cherry red leather-like plastic. 10" x 5" $6.95 ppd. Clarion, Box 488 HG5, Highland Park, Illinois

New cuddly softness, new easy care... new summer-weight blankets of

100% DU PONT ORLON

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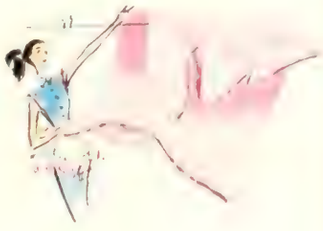
All softness and light—these new, summer-weight blankets of "Orlon"*. They're whisper-soft, light as air . . . ever so comfortable in spring, summer and fall because they're Du Pont "Orlon" acrylic fiber.

And what woman won't love their easy care. These luxurious blankets go right into the washing machine, come out fluffy-soft . . . and stay that way for a long, long time. What's more, these fabulous new blankets are not weakened by mildew, moths don't like them either . . . thanks to the wonderful advantages built right into "Orlon" acrylic fiber. For chin-to-toe comfort, see blankets of "Orlon" in a dozen clear bouquet colors and snowy white at your favorite store.

P.S. The sheets, pillowcase and nightgown are all of wonderful, washable, wearable Du Pont nylon.



Washing's a dream with [illegible] of Du Pont "Orlon". They shrug off dirt and grime with a minimum of fuss...even shrinking's a thing of the past.



Practically weightless, but warm enough for cool nights, blankets of "Orlon" fluff-dry quickly. Many have washable, long-wearing [illegible].

DU PONT

REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

*"Orlon" is Du Pont's registered trademark for its acrylic fiber.

Du Pont makes fibers, does not make the fabrics or merchandise shown here.



Two Arrows

American Indian motifs in fine translucent china.
New; chip-resistant; open stock.

Top to bottom:
MAGIC 5-piece setting $11.95
TRAILS 5-piece setting $10.95
FAWN 5-piece setting $12.95
Send 10¢ for booklets

ARZBERG

H. E. LAUFFER CO., INC., 230 FIFTH AVENUE, NEW YORK 1, N. Y.





THE RUG
THAT MAKES
THE ROOM . . .

Karastan

The loveliest rooms take on a special beauty with a Karastan on the floor. Colors shimmer with new excitement . . . fine furnishings look even finer. The whole room seems bathed in a wonderful warm glow. And no wonder! What could set off your décor more gloriously than the exquisite pattern of a Karastan . . . [illegible] heaven to walk on? Shown above . . . Karastan rug No. 781, approximately 9 x 12, $359.50. Notice how this authentic Kirman pattern makes a perfect companion to Karastan's magnificent Tableau [illegible].

KARASTAN 295 FIFTH AVE., NEW YORK 16, NEW YORK A PRODUCT OF FIELDCREST MILLS, INC.

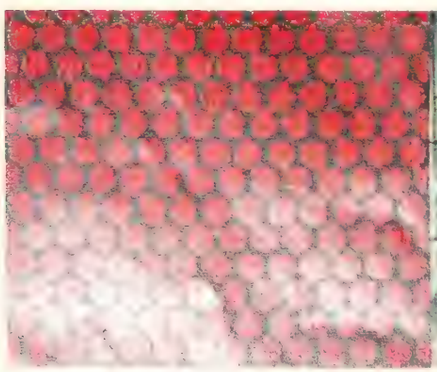
Designed to be lived with...



Breathable* U.S. Naugahyde® miracle vinyl upholstery

From the Far East comes the inspiration for this dramatic and sophisticated room, shown below, designed by C. Eugene Stephenson. And because the upholstery fabric is Breathable U. S. Naugahyde, the luxury of its striking color is completely carefree! Here is the ideal upholstery for today's casual living...a deep-dimensional fabric that gives you both the durability of vinyl and the cool comfort of woven material. Colorfast, handsomely styled, and richly textured, it resists soil...whisks clean with a brush or damp cloth. Ask for furniture upholstered with Breathable U. S. Naugahyde at leading stores everywhere...or consult your upholsterer or decorator.

*patent applied for





C. Eugene Stephenson, A.I.D., co-author of "How To Decorate and Light Your Home", chooses the Sequin pattern in Carnelian (swatch shown left) for this contemporary chair by Dunbar. Throw pillow in Onyx Sequin... one of four exciting patterns in a wide range of colors.

US **United States Rubber**

SHOPPING AROUND

A mail box for the house-proud member of the community: the large one shown here. 16″ x 11″ x 4″, it comes in steel finished in black or in gray. $6.20. It is available also in aluminum finished in bronze, gray, white, brass, black or natural. $7.71 for one box. Postpaid. Order from Nor-Gee Corporation, Dept. HG5, 108 West 2nd St., Jamestown, N. Y.



"Luxury Loungers" are fine house slippers for men. Made of supple leather fitted with a drawstring, they adjust to the shape of the foot. Color: golden tan. The matching leather case has a zipper. For travel or at home, these are the slippers to give a man. Order by shoe size. $8.95 ppd. Piety Corner House, 41 Lincoln, Waltham, Massachusetts.



For Chinese recipes we present a seasoning collection. It contains Chinese mustard, flavoring essence, five-spice essence, black bean spice, duck sauce, oyster sauce, soy sauce and barbecue sauce. With these you can produce creditable Chinese food. $7.95 postpaid. Order from Vendome Company, Department HG5, 15 East 48th Street, New York, N. Y.

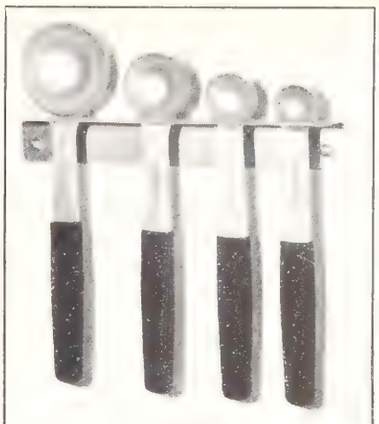


Smart combination: the night-light jewel tree. The fine ivory color leather base is fitted with an electric light socket and a metal bracket. The three arms of the bracket will hold your watch, wallet and other valuables. The light goes on when you touch the lamp base! 3″ square. $4.95 ppd. Order from Damar, Dept. HG5, 741 Damar Bldg., Newark, N. J.



Versatile tray. The rim is sterling silver, the insert is crystal-clear glass. Use it as an individual serving plate for shrimp cocktails, as an individual tray to hold a drink and appetizers. About 8″ in diameter, it is modestly priced at $5.95 postpaid. Federal tax included. Consider it as a wedding gift! From J. J. Minster & Son, Dept. HG5, Elkton, Md.





Terrific Value

SET OF FOUR
COPPER-FINISHED
MEASURING SPOONS

These long and lovely measuring spoons are copper finished, have stain-proof cracked-proof handles. Comes with handy copper plated wall rack and screws. With 1 tsp., 1½ tsp., 1 tsp. and 1 Tb-sp. $1.00 Please add 25¢ For Shipping

the added touch
Dept. B 5, Wynnewood, Penna.

Personalized
MUGS



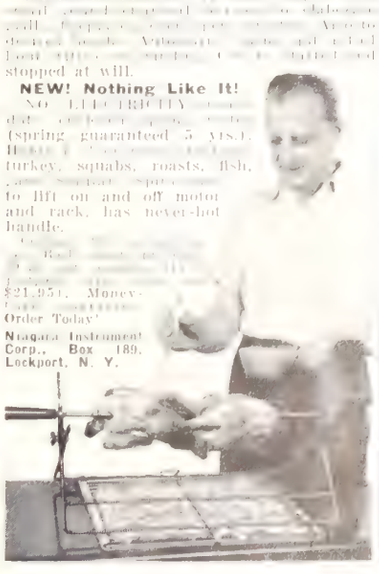
FOR DAD or GRAND DAD

Here's a real he-man gift for Dad or Grand Dad on Father's Day or for a birthday. Any man would be proud to own these handsome, creamy white ceramic mugs with their own names personalized in 22 kt. gold, permanently fired in. Gold rimmed edges and handles. Early American autos colorfully and accurately reproduced. Also early railroad locomotives. Eye catching and useful as a planter, for cigarettes, tea or coffee, etc. Please print names clearly when ordering.

only **$4.95** each ppd.
no C.O.D.'s Please

LILA-LEA
23 LAUREL DRIVE NEW HYDE PARK, N. Y.

Makes Any Outdoor Grill A Real Barbecue
NIAGARA AUTO-BROILO



NEW! Nothing Like It!

Order Today!
Niagara Instrument Corp., Box 189, Lockport, N. Y.



The Perfect Year 'Round
GIFT for MOTHER



Your GIFT membership will start with these "Tropic Glamour" Caladium Bulbs, which will produce mammoth, beautifully mottled leaves of many shades.

A Membership in The
Plant of Month Club

Every month she will receive (1) a selection of lovely, unusual plants or bulbs chosen by experts; (2) complete planting instructions; (3) interesting history of flower. GUARANTEED TO GROW.

BONUS—New, Exotic Imported Bulb. Full Year Bonus: 32 page book, "How To Grow and Bloom House Plants". LOVELY GIFT CARD WILL BE SENT MOTHER BEARING YOUR NAME. Order today.

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An Ed Langhein Original

Hi-tall and handsome ceramic giraffes from Italy. Handpainted, shaded yellow spots on black. Decorative holders for flowers, cigarettes, sauces, pencils.

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LUXURIOUS GENUINE CORAL from the Mediterranean — famous for its rich, fine coral. Skilled craftsmen carefully cut, round, match and polish these lovely pieces of superior quality. Fashion-right and beautiful, any combination will garner compliments by the dozen.

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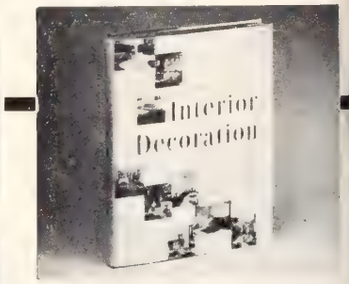


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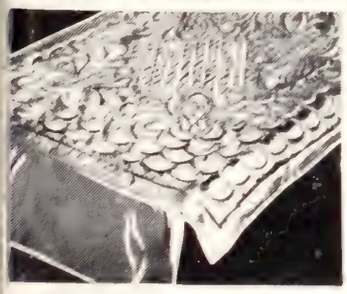


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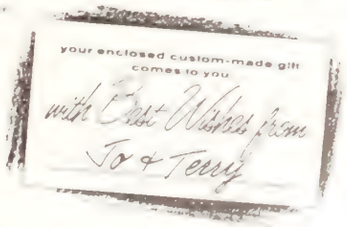
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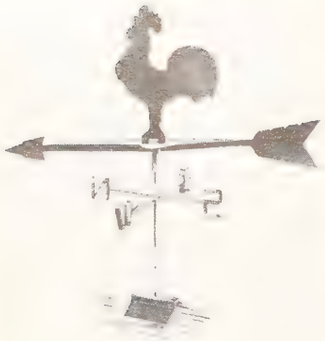
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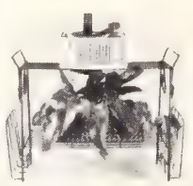
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This handsome, sturdily built table is useful as utility table, planter, room divider, record stand, etc. Smart in either "Black Velvet" Wrought Iron or "Gold Hue" Polished Brass with rubber tipped legs 28⅜" x 21¾" x 14¾"
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BASIN SETS *complete with standard plumbing parts . . . handles, escutcheons; mixer spout $119.50 per set, express collect. Decorated bowls $75.00*

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Perfect for safe, practical off-season storage. **$4.95 ppd.**

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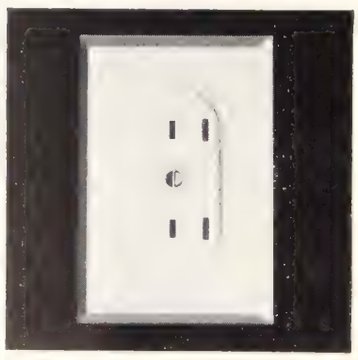
Jeff Elliot Craftsmen
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A fine standard for the mail box is shown here. Besides being sturdy (it's made of heavy gauge steel) it is enormously decorative. Finished in rust resistant black it is 45" high. The anchorage bar is 18", the bottom plate is 4 3/8" square. $14.95 complete. Postpaid. Order from James Products Company, HG5, 801 Mentor Ave., Mentor, Ohio.

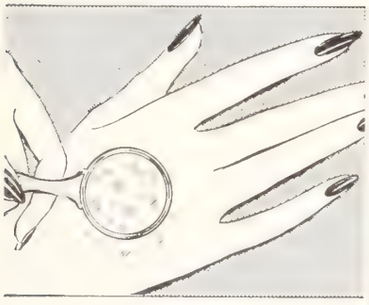


King-size gloves designed to protect your hands and arms are the perfect pair to wear when gardening, painting or polishing the car. Shown here is a pair made of heavy duty cotton duck lined with soft cotton flannel. The elastic wrist and top keep the glove snug. $1.75 postpostpaid for two pair. From Carol Beatty, Dept. HG, 7410 Santa Monica, Los Angeles.



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Those Horrid AGE SPOTS* and WRINKLES



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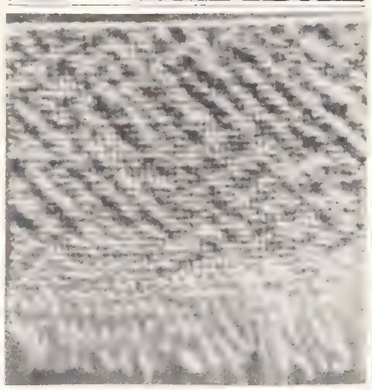
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Bootee keepsakes of baby's pretty toes, the cherished tradition of grandchildren . . . these names and birthdates are engraved on sterling "1st" baby bootees. Adorably created sisters, charm bracelet and baby pin are heavy weight Sterling Silver or 23K goldplate. Sterling Silver bootees as shown at right. Pin is made to wear when nursing. Any silver worth thrill a Mother's Day. Gift-wrapped, sent on Mother's Day.

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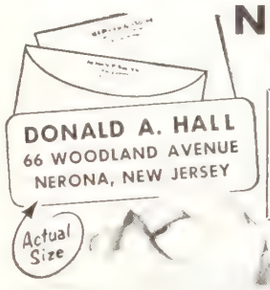
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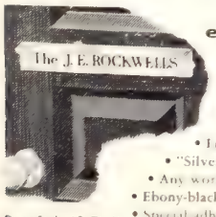
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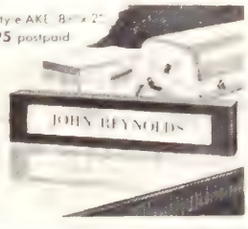
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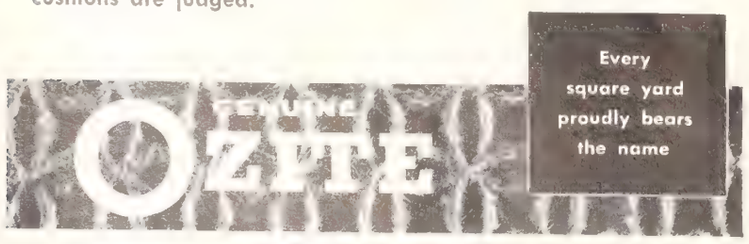
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LETTERS TO THE EDITOR

(Continued from page 42)

More Light on Lighting

Sir:
I should like to compliment you on *What is Light?* and the other fine articles on lighting which appear in the March issue. I believe you have made an important contribution to your readers in presenting this information on light and lighting, without which no home could exist.

E. A. C., *Better Light Better Sight Bureau, N. Y.*

Sir:
We are in the planning stage of building a house and after reading *The Benefits of Built-in Lighting* (March) we realised how important it is for the lighting expert and the decorator to work closely with the architect from the beginning. What is the name of the decorator who designed those handsome interiors?

S. S., JR., *Shaker Heights, Ohio*

Garth Andrew, A. I. D. Ed.

Postscript on Penmanship

Sir:
I was much interested in your article *Chancery Script* (February). I have evolved a similar style in the past few years but had no idea that there was historical precedent for it. As a youngster in grade school I was exposed to and admired the Palmer (arm movement) method but never quite mastered it, and my writing had become more and more difficult to read until I worked out this part-printing, part-writing method which I think is a vast improvement.

C. T. C., *Corvallis, Oregon*

Carnation Controversy

Sir:
I have viewed with growing alarm the way that flower "arrangements" are being handled in the interior photographs of H&G. The March cover takes the prize. Any woman who is interested in buying the beautiful Schumacher fabrics would certainly know better than to plunk a bunch of carnations with stems all the same length into a vase which calls for much higher flowers. As a member of the Rhode Island Federation of Garden Clubs and a Massachusetts Accredited Flower Show Judge, I know it is much easier to criticize than to produce, but there must be someone on your magazine who knows the basic rules of arranging flowers. Undoubtedly plenty of women in the New York Federation would love to give a little much-needed advice.

B. S. L., *Providence, R. I.*

The carnations on our March cover are intentionally not an "arrangement." There are many occasions when an unpretentious informal grouping of flowers is preferable to a traditional, stylized arrangement. Ed.

Call to Combat

Sir:
Your magazine might be surprised to find how many people in these United States are not devoted to contemporary trends. We are the people who have either bought or inherited big old houses of both good and bad design. We are happy with the comfort of real rooms, not convertible ones. We do not find that we work any harder than our sisters of the modern school, and we like what we have. We are always interested in new ideas. We are not so much interested in complete remodeling (it is often cheaper to buy a new house) as in ways of "charming up" our old dogs. Here we have so little to look out to, as it is bleak in winter and offers only a blinding, beating sun in summer, that we need a house into which we may shut ourselves and find comfort and beauty.

N. M., *University City, Mo.*

Sir:
I wish you much success in your period of time with the publication. May you have the courage and foresight to halt the trend for running off on a tangent in the laxity of the modern manner of living. Courage you do not seem to lack. Many old homes should be destroyed because no amount of remodeling can make them fit for today's living, but we need to retain some of the dignity and formality of the past.

D. E. P., *Champaign, Ill.*

Correction

Sir:
It is with extreme disappointment that I note a kitchen I had designed for The United Gas Corporation Building at the Louisiana State Fair appears in your February issue credited to The Union Gas Company.

JOHN T. HANNON, *N. Y.*

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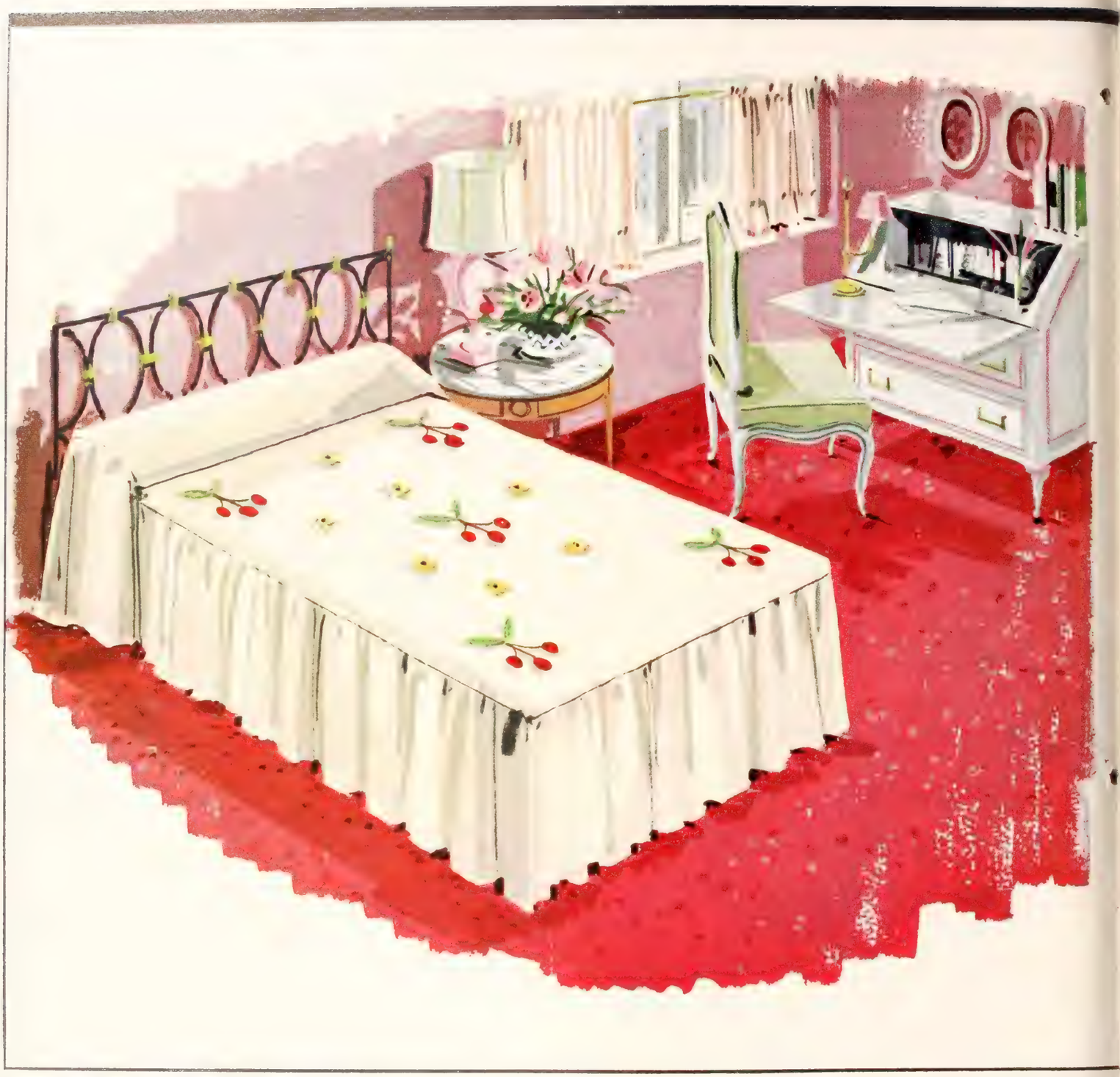
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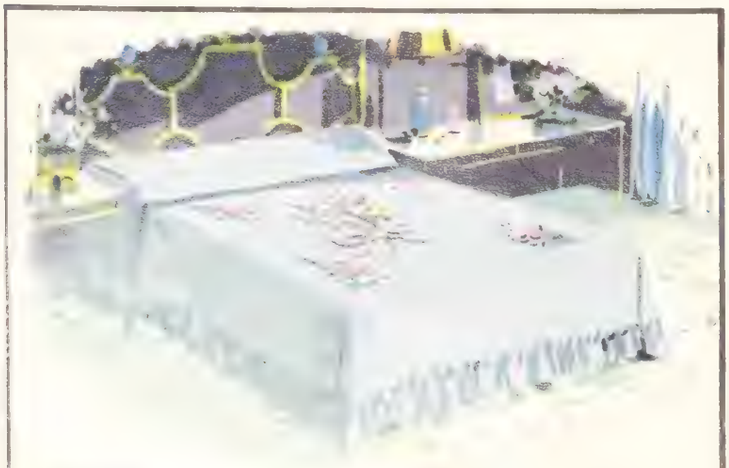
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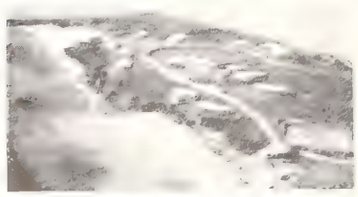
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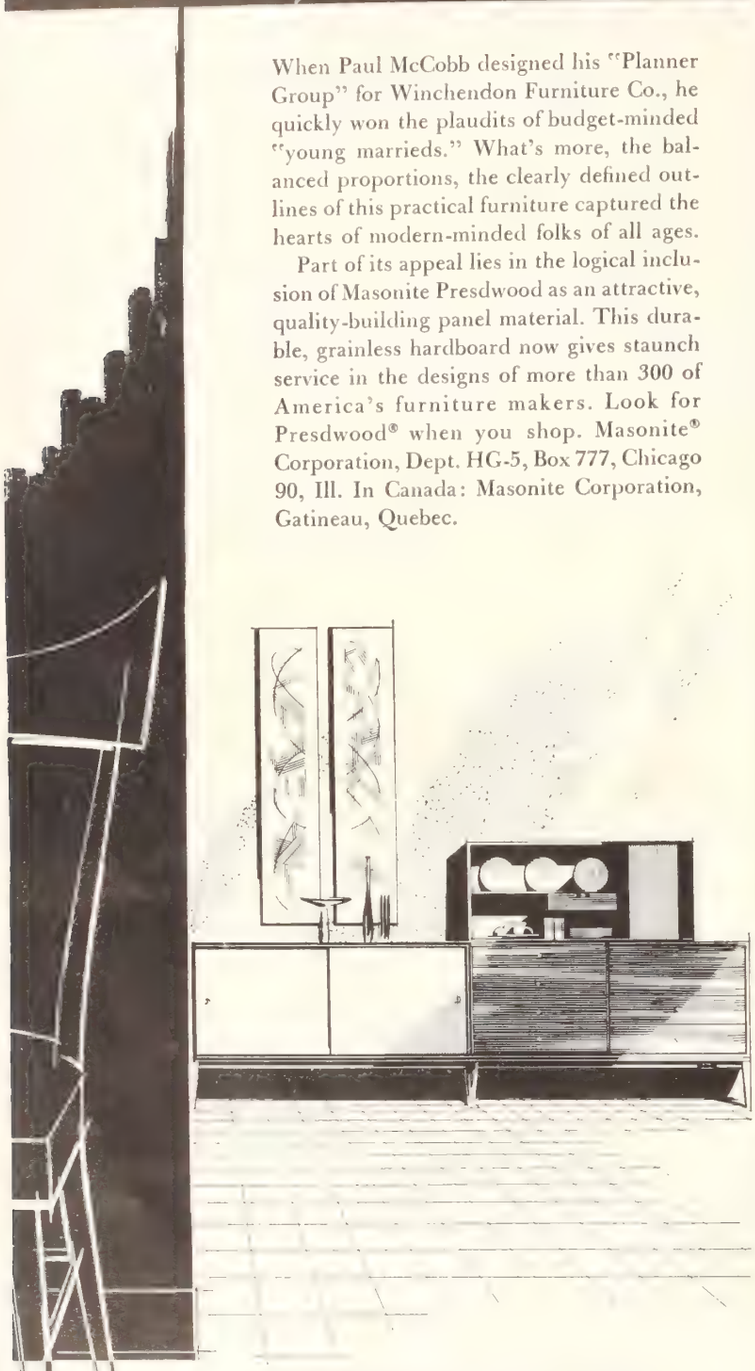
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TRAVEL

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The contrast between Cuba and Bermuda is complete —the tourist profits from the variety

Cuba, to the pleased surprise of Cubans, is becoming a summer resort. Last July the island attracted as many visitors as at the winter peak, and it is looking forward to an equally profitable incursion this summer.

The croupier's cry and the rattle of dice in Havana's handsome casinos lure a share of the visitors from the North, but the weather, despite the southern latitude, is a major attraction. Although the temperature hits the 90's regularly in summer, the trade winds not only keep the nights cool and the heat from becoming oppressive but make Cuba a joyful contrast with the sweltering Eastern Seaboard or the baking Middle West.

"I've never seen a horse overcome by heat in Cuba," a traveled Habañero said. "I used to see them every day in summer when I lived in New York." The comparative resistance of horses to heat is not a lively debate in New York in 1956, but the observation makes a point about Cuba's climate.

Weather apart, Cuba has endless delights, simple or sophisticated, for the tourist, whatever his enthusiasms (or weaknesses). The American love affair with the island began a long time ago. In the dreary days of Prohibition panting refugees from the Great Experiment flung themselves down the gangplanks of cruise ships and rushed pell mell to Sloppy Joe's or La Florida to slake parched throats, and Havana in the American lexicon became synonymous with rollicking fun. Our domestic drought long since passed into the hands of the historians, but something of the romance of those days still is in the air at Havana's famous bars.

A pre-lunch drink at La Florida, for example, is quite unlike the same ceremony in New York or Chicago. A sense of adventure invests it. The exotic concoctions of fresh pineapple juice, grapefruit juice and rum which the Habañeros in attendance are siphoning down with enormous gusto and in unconscionable quantities contribute to the interest, of course. Cuban beauties of a chic all their own make play with great, melting brown eyes. Ernest Hemingway, if he is not off on his boat, the *Pilar*, or at work on a book, might be present. (Prior to his plane accidents in Africa he was a La Florida regular.) A stream of excited tourists adds to the gaiety.

La Florida, affectionately known as "Floridita," has the status of an institution in Havana and is favorably known around the world. On the site of a restaurant of early Spanish Colonial days, it is the inheritor of a centuries-old tradition of appeasing man's thirst and hunger. The daiquiri was invented at Floridita and "cradle of the daiquiri" is the official legend. (Its advertising brochure speaks solemnly of the sacred trust Floridita discharged as the world's sole repository of the fine art of mixing drinks during Prohibition.)

Habañeros take Floridita seriously. When the management redecorated it several years ago and installed air conditioning a hard core of traditionalists stamped out in indignation, but their outrage at the desecration has not been proof against Floridita's allure; one by one they are drifting back.

In the international literature of fine eating, Havana's restaurants have been neglected. Cost accounting, with its fondness for the cheaper substitute, apparently has yet to find its way into the Cuban kitchen. At Floridita a mayonnaise patently is composed of pure olive oil and good whole eggs, and when the claw meat of a cold Moro stone crab has been dipped in it, the diner is in for a gastronomic treat. You pay for what you get (Havana is more expensive than New York), but it's worth it.

You can get any kind of cooking you fancy in Havana—French, American, Spanish, Cuban, even Chinese—and count on its being at least passable and often superb. Cuban dishes, combinations of rice or beans with fish or chicken, are piquant but not as fiery as their Mexican counterparts. Fish, of course, is a staple and the varieties are seemingly countless. (La Zaragozana, near Floridita, is noted for its imaginative treatment of fish.)

At Floridita and Havana's other plush restaurants—Monseigneur and Palacio de Crystal among them—the china and glassware are of a quality not seen in

OFFSHORE RESORTS

American public eating places in fifty years, and the service is almost awesome to one accustomed to the post World War II American waiter. If you like to dine in luxury, a trip to Cuba to make the rounds of Havana's good eating places would be worthwhile though you saw nothing else on the island.

None but a fanatic, of course, would so limit himself. Havana offers too much fun. It abounds in nightclubs, from dives whose only virtue is that they present the rhumba in its original primitive fury to the $2,800,000 Tropicana, which justifies its boast of being "the world's most beautiful nightclub." Tropicana, Sans Souci and the Montmartre follow the Las Vegas pattern of featuring big names in show business—Nat King Cole, Tony Martin and Dorothy Lamour have appeared recently—but you can see them at home. The magnificent setting of Tropicana, which has acres of gardens, a glass dome and leafy bowers into which the gorgeous showgirls disappear at the conclusions of their numbers, you can see only in Havana. And the Cuban music and dancing, which have influenced all the western world's music and dancing, are heard and seen at their best only on their home ground.

Havana, like Paris, has long been famous, or notorious, for its naughtiness, a fact of which the bootblack, the taxi driver and assortments of pursuing small boys will remind you fifty times a day. For the record respectable Habañeros will deprecate this reputation of their city but they do it with a twinkle in their eye. A bit of spice is good for the tourist business, and, after all, the taxi driver can't force you to heed his temptations. He monotonously will recite his list of arcane entertainments to the bitter end undisturbed by disinterested "no's" for the individual items. But having done so, he drops the subject and proceeds with the business of taking you where you wanted to go in the first place.

A certain amount of sin, naturally, is to be expected in a city as whole-heartedly devoted to love and romance as Havana. In the evening the rapturous sighs of lovers strolling the Prado fill the air. (There is even an old park called Park of the Lovers.) The progress of every beautiful girl along the narrow streets of the ancient section of Havana draws burning looks from the swains she passes, who seem to have no occupation but to feast their eyes on the parade of loveliness.

All this Latin temperament and the beauty of the Cuban girls, who are well aware of their enticements have a tendency to unsettle susceptible Americans and induce erratic behavior.

"Norte Americanos are loco," a taxi driver remarked dispassionately as he delivered a group of roisterers at the Hotel Nacional, but he said it without rebuke. In Cuba, perhaps, to be a little loco is regarded as a manly thing. The excesses of revelry which drive Europeans to fury against America interest the Cubans only as a matter of scientific observation. If there's money in the pleasures Norte Americanos seek, they will quickly accommodate, but it stops there. No moralizers, the Cubans.

Nor do they seem disturbed, as Europeans are, by the aesthetic offenses of what we call "the worst type of American tourist." The hideously attired (white dinner jacket of zoot suit antecedents, scarlet tie, black trousers, white cotton socks and brown and white moccasins) Middle Westerner who burst recently into the Monseigneur shouting, "Just call me Pancho, bartender; just call me Pancho," was as courteously served as was the undoubted gentlemen from Louisville at his elbow. If it is the case that Cubans only suffer the American tourist for his money, they are among the world's most accomplished actors.

Some conservative Cubans are a bit concerned, however, about the patronage that will be attracted by gambling. A presidential decree has authorized hotels representing an investment of at least $1,000,000 and cabarets of more than $200,000 to establish casinos. A flood of applications for licenses was promptly forthcoming, and one-armed bandits have been imported from Miami.

Although the casinos were getting a good play, nothing was seen on a recent visit to indicate the onset of a gambling fever like Las Vegas'. Nowhere in the world are croupiers noted for benevolence toward suckers, and the word seems to have got around that Cuban croupiers are less sentimental than the average. Indeed, it is said in Havana that Florida resort people are heartily in favor of gambling in Cuba as a counter-attraction to Las Vegas. It will draw the travelers east and south, and, they figure, after the ordinary tourist has dropped a couple of hundred on a Havana roulette

(Continued on next page)



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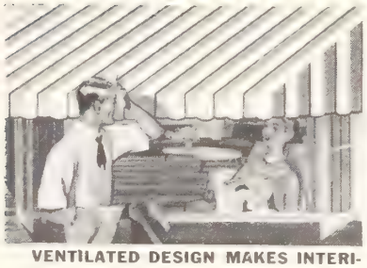
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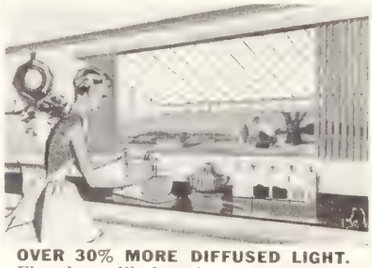


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wheel, he will be only too happy to rush back to the comparative safety of Miami for the rest of his vacation.

There is much more to Cuba, of course, than its rum, roulette, rhumba and romance, tempting as they are. It has fine hotels; Havana's Nacional, looking out to sea and with a view of Morro Castle, is one of the most magnificently situated establishments of its kind in the world. To sit outside among the palms in the cool breeze of early evening and watch the blue of the ocean change in the soft, deckning sunlight is one of the most relaxing pleasures life offers. Some days when a high sea is running the breakers smash over the seawall onto the boulevard at the foot of the cliff on which the Nacional is perched, and you can see them exploding in froth half way up the walls of Morro Castle a mile away. It makes the worries of business at home seem far away.

While Havana always has been the focus of interest for American tourists, the visitor who confines himself to it is missing a great deal. Varadero, eighty-six miles from Havana on a sandy peninsula between the Atlantic and the Bay of Cardenas, is becoming increasingly popular as a smart resort. Many Cubans have sumptuous summer homes there, and the Varadero Internacional, though limited in rooms, is a hotel of the first order. Varadero has ten miles of snowy beaches, which many consider the world's most beautiful, and the waters around teem with sailfish, dolphin, kingfish, mackerel and snapper. Cuba's fishing, of course, has been world famous as long as deep sea angling has been a sport, but what most people don't know is that some of Cuba's provinces are hunters' paradises. The bird shooting is great, deer are plentiful and in swamp country the alligator provides a trophy no longer to be had in the United States.

Cuba is easy to get to by air or sea, from New York, Miami or New Orleans, and a new ferry service between Havana and Florida makes it equally easy to bring your own car along. The government is improving the highways, puts no official red tape around your car and is anxious to promote such tourist business. There are no language difficulties for the American in Cuba and no currency complications; the Cuban peso and the dollar are equivalent, and you may get as many of one as of the other in your change. In Cuba you will always be pleasurably aware that you are in a foreign and exciting country but you will never feel lost. This is one of the things on which our love affair with Cuba is based.

Our Offshore Campus

In recent years Bermuda has become so indispensable an extension of the American university campus that the spring pilgrimage, a social requisite for every college boy or girl who can find the fare, almost seems deserving of some kind of academic recognition. Perhaps a progressive institution could be persuaded to grant degree credit in physical education or a related branch of the higher learning.

It used to be that the collegians—and, indeed, the alumni too—confined their Bermuda excursions to Easter week. But now Bermuda has laid on a series of College Weeks for wholesome cavortings, and many undergraduates, incognito in mufti so to speak, mingle in the throngs that must visit the island in their summer vacations or not at all.

Like Cuba, Bermuda is undergoing a change of season. Though the popular picture of it is such, Bermuda never has been a winter resort. It has many fine days throughout the winter, but the weather cannot be relied on much before the middle of March. This is no deterrent to the dedicated fisherman or much of a one to the devoted golfer. There are even hardy souls who do not quail at a plunge in the ocean in February, but they are the élite, and the ordinary vacationer will do well to admire from the distance and refrain.

It is in the late spring and summer when Bermuda really comes into its own. The island becomes one magnificent flower garden, the swimming and boating are perfect, the golf exceptional and the fishing good, if not great.

Lately Bermuda has been promoting light tackle fishing, for bonefish, pompano, yellowtail, snappers, small barracuda, etc. This provides a new diversion for the enthusiast who has become blasé about conventional deep sea angling and offers the thrill of his sporting life to the trout fisherman who has not been converted to ocean game fishing. With the equivalent of trout tackle, an angler hooked on to a ten- or twelve-pound rockfish can expect one of the great moments of sport.

Concurrent with this development is a move to cut the cost of

fishing by making boats available for half a day. The center of this activity is the new Pompano Club on the finest stretch of white sand fishing ground in the islands.

Another sport which may conceivably be expected to flourish in the future is treasure hunting. Last August Edward Bolton Tucker came on a treasure trove in a 16th century galleon buried in coral within the outer reefs off Bermuda. He salvaged gold bars and ingots, magnificent jewelry and ancient coins, some of which are on display at the Bermuda museum. Tucker believes there are as many as 200 sunken ships among the reefs, and the implication for fortune hunters is obvious.

Bermuda is not an exciting resort like Cuba (*God Save the Queen* sounds promptly at 1 a.m. regardless), nor is it so different from the United States that it has the fascination of the exotic. Its charm, besides its resources for sport, is the same appeal the old campus has for every graduate—an inducement to relax in a tidy atmosphere among the kind of people you can depend on to behave as you do. The people who gather at the cocktail hour at the Princess, the Bermudiana, the Castle Harbour, at Elbow Beach or in the Punch Bowl at Cambridge Beaches colony are not there to start a big evening but amiably to hash over the day's catch, that mashie shot onto the ninth green or the adroit way old Smith came about on the third leg of the race.

Again unlike Cuba, Bermuda is particular about the kind of visitors it entertains. The American woman who trips blithely onto Hamilton's Front Street in short shorts soon will receive from a polite bobby a ticket suggesting she return to her hotel for a more appropriate costume. So great is Bermuda's concern about these matters, in fact, that rather peevish questions were asked not long ago in the legislative House of Assembly about the "packaged tours" some American travel agents offered last year. Bermuda likes and admires "nice" Americans but would prefer not to extend its acquaintance too far. For this Americans weary of the vulgarities of too many of our own resorts can be thankful, too.

J. H. D.



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Bermuda is only 700 miles from the mainland. It's easy to get to for a holiday whether you go leisurely by ocean liner or speedily by plane. Living is simply solved, too, for the Islands' hotels are noted for their service, food, accommodations and sports facilities. And guest houses open wide their doors to Bermuda's easy way of living.

There are many details to be considered in planning any holiday. But you'll save yourself a lot of time and trouble by talking things over with your travel agent. Helpful too is the Bermuda Vacation Kit which you can get by writing to: The Bermuda Trade Development Board, 620 Fifth Avenue, New York 20, New York.

PEOPLE IN HOUSE & GARDEN



Robert N. Bavier, Jr.

Scour the harbors, and you won't find a more dedicated boatman than the author of *The Complete Escape: Under Sail or Power* (P. 146). A racing skipper at 11, owner over the years of 10 boats and writer of three boating books, Mr. Bavier, logically enough, is on *Yachting Magazine's* staff.



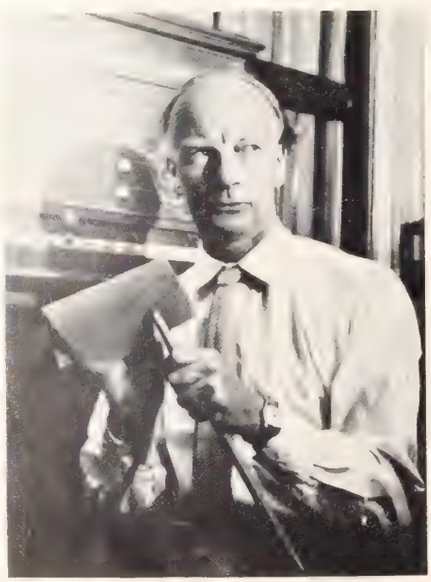
Felicia Marie Sterling

In a new H&G feature, *Antiques—Questions and Answers* (P. 200), Miss Sterling tackles all manner of queries about old things. She is eminently qualified, having been affiliated with Cooper Union Museum for the Arts of Decoration and the Metropolitan Museum.



Hollis S. Baker

On a visit to India some time ago, Mr. Baker, who is chairman of a furniture company bearing his name and a leader in numerous Grand Rapids civic enterprises, discovered at a hotel in Agra an old chest of unusual beauty and utility. It is an adaptation of this piece of furniture that is shown in *The Campaign Chest* (P. 128).



Stephen Potter

As a growing school of Americans knows, Mr. Potter is the English author of numerous studies which, in their sum, might be called Spoofmanship. Now, having once earned his living at the lectern, he addresses himself to the burning question: *To What Extent Is There a Virtual Lecturemanship?* (P. 221)



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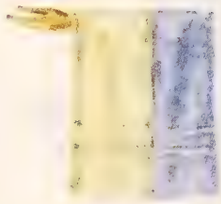
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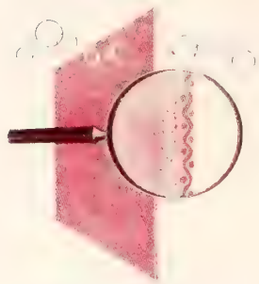
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May, 1956

THE YEARS OF INDISCRETION

"Give me," wrote Robert Louis Stevenson, "the young man who has brains enough to make a fool of himself." This was no siren call to flaming folly or juvenile revolt, but rather the echo of an observation as old as human thought, which is heard too little of late: that the days of youth are the days of glory.

"Youth," Stevenson counseled, "is the time to go flashing from one end of the world to the other both in mind and body; to try the manners of different nations; to hear the chimes at midnight; to see sunrise in town and country; to be converted at a revival; to circumnavigate the metaphysics, write halting verses, run a mile to see a fire, and wait all day long in the theatre to applaud . . ."

In this era of vitamins, solicitude and the guaranteed annual analysis, we seem too willing to subject our bigger, healthier, better informed young to the binding tyranny of conformity. The old men's dream of security is deposing the young men's vision of pursuit and of passion, of risk and of bravery, of experiment and of invention. The promise of tomorrow will never be fulfilled by a generation of thoroughly well adjusted, self-controlled, patient, diligent and respectful young men and women—full of vigor and failing in fire.

For the rolls of genius from Alexander to Napoleon, from John Stuart Mill to Alexander Hamilton, from Mozart to Einstein, from Marlowe to Keats, from Christopher Wren to Frank Lloyd Wright support the judgment of Disraeli that almost everything that is great has been done by youth.

The economic fact of contemporary life is that we can enjoy today, on easy credit, the fruits of tomorrow's labor, but it must not be permitted to indenture our youth to premature habits of precaution. Nor should the actuarial blessing of longer life expectancy be allowed to breed procrastination. The young years still are desperately few. What we now face is a longer period of ripe age: more years for deliberate judgment, for measured wisdom, for slow philosophy, for rationalization, perhaps for bitterness and, hopefully, for happy memories.

A joy of youth that demands no genius but deserves full freedom and bold expression is the creation of a family's first home. Perhaps because it happens only once, the planning and making of a first home too often are approached as an act of dreadful finality to endure unchanged and unchanging for eternity. H&G considers this a deplorable mistake and therefore dedicates this issue to what Gibbon called "the brisk intemperance of youth."

W. H. L., JR.


H & G helps

A young family with an eye to a future house of their own embarks on an adventure in planning.

decorate a first apartment

A FIRST apartment challenges a young couple's imagination, taste and budget. A family planning eventually to build or buy a house may look on the first apartment as only a temporary perch, but it will serve as a springboard to the permanent home if furnishings are chosen with an eye to their future use. On the next ten pages H&G gives the decorating case history of a three-room apartment (in New York's Schwab House). It was planned by a real couple, Lee and Jim Cody, with bright ideas of their own and the help of H&G's decorating editors. The apartment was done in H&G colors. Here are rules-of-thumb that guided the Codys and will help any family decorating a first apartment.

(*Continued*)

LEE CODY
Mrs. Cody, fashion model Lee Lewis, has longed for an apartment that looks like a page out of H&G ever since she posed for her first professional picture in this magazine at the age of six.



JIM CODY
Mr. Cody, special agent for an insurance company and the brawn behind decorating projects his wife dreams up, likes nothing better than playing a pipe-and-slippers role in the household.



- **Paper work** is better than guesswork. Make a list of family interests, habits of daily living, and requirements for entertaining. Then decide how each room is to be used.
- **A floor plan** of the apartment saves time and trouble in placing furniture. (Send to H&G Reader Service for furniture cut-outs to help in planning.)
- **Color schemes** should be planned before buying furniture. (You can order H&G color schemes by mail, based on any one of the 36 colors or custom-designed to go with your own fabric, carpet, paint, or wallpaper; details page 170.)
- **Unify** the apartment by using one accent color repeated in each room. Rooms that flow into each other, like the entrance hall-living room in the Codys' apartment, are more attractive if related colors are used.
- **A workable budget** depends on knowing where to spend and when to save. Beds with well-constructed mattresses, sofas, and dining tables are good investments. Unfinished chests may be painted, and side chairs, end tables, and ottomans can be some of the little economies. (See page 116 for a selection of furniture available under $25.)

Shopping information for First Apartment portfolio on page 150.



ERWITT

Preliminary homework:

Jim and Lee study the floor plan.

They managed to take this apartment out of the cage class



SMALL apartments often have the dismal effect of making people feel that they are occupying cages. H&G's decorating philosophy stresses the happy fact that limitations of space are not as confining if the interior is planned and used fully. First our young couple had to decide just how they would live and what feeling they wished the apartment to convey to its tenants and their guests. Then defects could be minimized, and often turned to advantage. First the apartment was color planned. Then walls of adjoining rooms were painted one color for a spacious effect. In the entrance and living room a pastel Citron Yellow made up for the absence of real sunlight. The floors, in depressing condition, turned out to be unexpectedly handsome when carefully cleaned and accented with washable rugs. The narrow living room was given the illusion of width by use of shoji screen on window wall. (*Continued*)

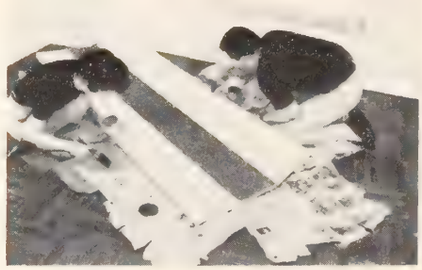
Floor plan drawn to scale helped the Codys visualize furniture arrangements. Sofa, beds, storage pieces were placed on longest walls; entrances to rooms kept clear.

Doors painted Green Olive, Emerald, Lemon Peel, Cantaloupe and Bitter Green (same colors used as accents throughout the apartment) give style to entrance hall.



Illusion of space was created in living room by screening window wall with shoji, using a bold striped rug.





Screen is prepared for dining area.

Flip-top table opens for dining in foyer (close-up of table setting, page 112). Circular rug frames grouping.



Sofa is easily opened for an extra bed.



Shoji are installed to slide on two tracks.

Recipe for hospitality: dual-purpose rooms and furniture

There were more doors than wall space in the entrance hall, and these were dramatized by using bright accent colors. Since the entrance hall is a thoroughfare and serves as dining space only part-time, the Codys chose a flip-top table and four lightweight chairs (two stay in the bedroom unless there are guests).

TREATING the hall and living room as one big open area makes the apartment seem more spacious than it is. To carry out the illusion of unlimited space, H&G suggested using translucent plastic panels patterned after Japanese shoji instead of curtains on the window wall. These panels serve several purposes: they give the illusion of a large expanse of glass, filter the light, conceal a bad view and pipe enclosures, and slide back for ventilation. The interesting shoji pattern was repeated on one side of a floor screen used to conceal the dining area when the table is being cleared or when the living room is used as a guest room. The Codys made the screen, covering one side with mulberry paper and thin black strips of molding, and painting the other side Emerald, Lemon Peel and off-white to tie in with the dining area. The lion's share of the living room budget went for comfortable chairs and a convertible sofa-bed. These pieces will fit into any home the Codys have later. The sofa-bed may be used in a study-guest room. *(Continued)*



Plastic-topped table beside living room sofa lends itself to a decorative arrangement of branches with small clip-on wooden birds.



Split bamboo shade at [illegible] Oriental mood of shoji. Watch-fob clock, umbrella stand vase are unusual accessories.

ERWITT



Cabinets painted to match walls are hung in dressing room.

Color camouflage tricks make cramped rooms seem spacious



JEFFERY

Dressing room is the headquarters for bed and bath linens. Cabinets have sliding doors which conserve space.

LIKE the living room and hall, the bedroom, bath and dressing room were treated as a single unit. H&G suggested shades of cool blues throughout to increase the sense of spaciousness. Accents of Emerald and Bitter Green link this area with colors in the hall and living room. Since the bedroom is small, a minimum of furniture was used. Twin beds on a double headboard, a pair of bachelor chests grouped together are the major pieces in the room. Anemone-printed curtains and dust ruffle add a feminine note.

The bathroom and kitchen posed similar problems in decorating. Both were small rooms with very little light, stark-white equipment and floors in bad repair. The bathroom was remodeled inexpensively by papering the walls and ceiling in companion papers with a butterfly motif and covering the floor from wall to wall with reversible cotton carpeting as serviceable as a bath mat. In the kitchen a fresh, gay mood was created with striped wallpaper cut out like a canopy for the ceiling. Lee and Jim laid new Bitter Green vinyl tile, put up perforated wallboard to hang their copper molds and pans, and striped the small window with an array of plants. As bright as a new penny, the apartment is now ready to lead a new young life.



White-tile bath was carpeted, papered for color.



Warm-toned walnut chests contrast with blues.



Bedroom color scheme combines H&G's harmonious blues with white, accents of brass.





An H&G color scheme for most any size room of the bedroom

Kitchen was transformed with wallpaper canopy, plastic tile floor.

JEFFERY

ERWITT



A table set with a young point of view

The day the apartment is put to the test of guests is a big moment in the life of a young couple. For the first dinner party given in H&G's apartment, the table setting conveys a feeling of elegance without seeming elaborate. It derives style from pale, neutral colors and simple shapes of china, glass and silver. Place mats interweave threads of pastel Citron Yellow and Antique White. Plates made of earthenware with a new matte finish are enriched by a golden tracery of Queen Anne's Lace. The delicate theme is carried out in the centerpiece, a pair of wrought-iron candelabra whose ivy-leaf bases are entwined with fresh violets (their stems are wrapped in florists' tape). Each place setting is spiked by a bright Bitter Green linen napkin. Earthenware designed by Russel Wright for Knowles' new Esquire collection. "Silver Sculpture" sterling by Reed & Barton. "Kussnacht" crystal stemware by Val St. Lambert. For shopping information on accessories write to H&G Reader Service.

A dozen accessories

to change the mood of a table

The Japanese custom of changing the mood of a room simply by changing the blossom in a vase or the scroll on a wall is one which can easily be adapted to table settings. Here are a dozen accessories to use interchangeably with the china, glass and silver (shown on the table opposite).

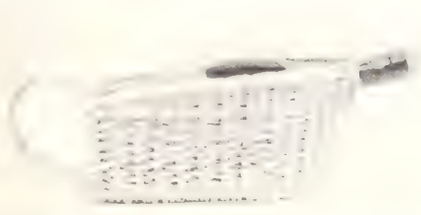
1. Japanese china cordial and saucer make individual smoking accessories for the dinner table. **2.** Decorative gilded seashells serve as alternate ash trays on different (more formal) occasions. **3.** Simple, inexpensive glass decanter compliments red wine, may also be used for sherry or port. **4.** Gilded wicker basket is more informal than a decanter for serving a particularly good wine. **5.** Small white ceramic shakers with wooden tops substitute for open salt and peppers of crystal. **6.** Miniature china coffeepot from Japan holds salad dressing, melted butter or syrup at each place. **7.** Cover of white china tureen (see 8) may be inverted and used as a fruit compote or serving bowl. **8.** Covered tureen with handles serves any course from soup to stews and makes a shapely centerpiece. **9.** Bronze candlesticks with tripod bases may be teamed with the tureen for informal table settings. **10.** Glorified bread basket with gilt finish is also appropriate for serving fruit, cakes, cookies or nuts. **11.** Gilded covered casserole with oven-proof finish is a decorative cooking and serving piece. **12.** Wicker and brass epergne converts from a centerpiece to three-tiered cheese and cracker tray.



1



2 3



4



5 6

JEFFERY



7



10



8



9



11



12

Sterling:
pride of the bride

A silver pattern is one of the first entries in the traditional hope chest, and today's bride has a rich heritage of sterling to choose for her table from elaborate motifs to simple undecorated shapes. Brides did not always face such a pleasant dilemma. There was a time when people lived literally from hand to mouth. The earliest food on record was the apple in the Garden of Eden, but it was centuries before implements were fashioned to convey food from the plate to the mouth. Clamshells served for ladling until an enterprising caveman improvised a spoon out of a piece of rock crystal fastened to a wooden stick. We owe a debt to the Egyptians for refining minerals and producing the first spoons of copper and silver. It was not until the time of Good Queen Bess that anything resembling a place setting appeared on the dinner table; it consisted of a two-tined fork with wide, flat handle, butcher-size knife and large spoon. In Colonial America, spoons were made but forks were rare. Governor John Winthrop is said to have owned the first silver fork and knife in this country. Silver coin was frequently converted into household utensils from tankards to teakettles, but the social amenities of the place setting waited until the 18th century. Silver motifs followed closely the popular tastes of the period: Old English designs of flowers and sheaves of wheat; rococo shells and foliage of the Georgian era; classic motifs inspired by the architecture of the Adam brothers. During the Victorian period meals became more elaborate and silver followed suit. American craftsmen simplified many of the traditional patterns, adapted modern contributions from designers around the world and developed characteristic themes of their own. 12 of which are shown on these pages.

See page reference page 150

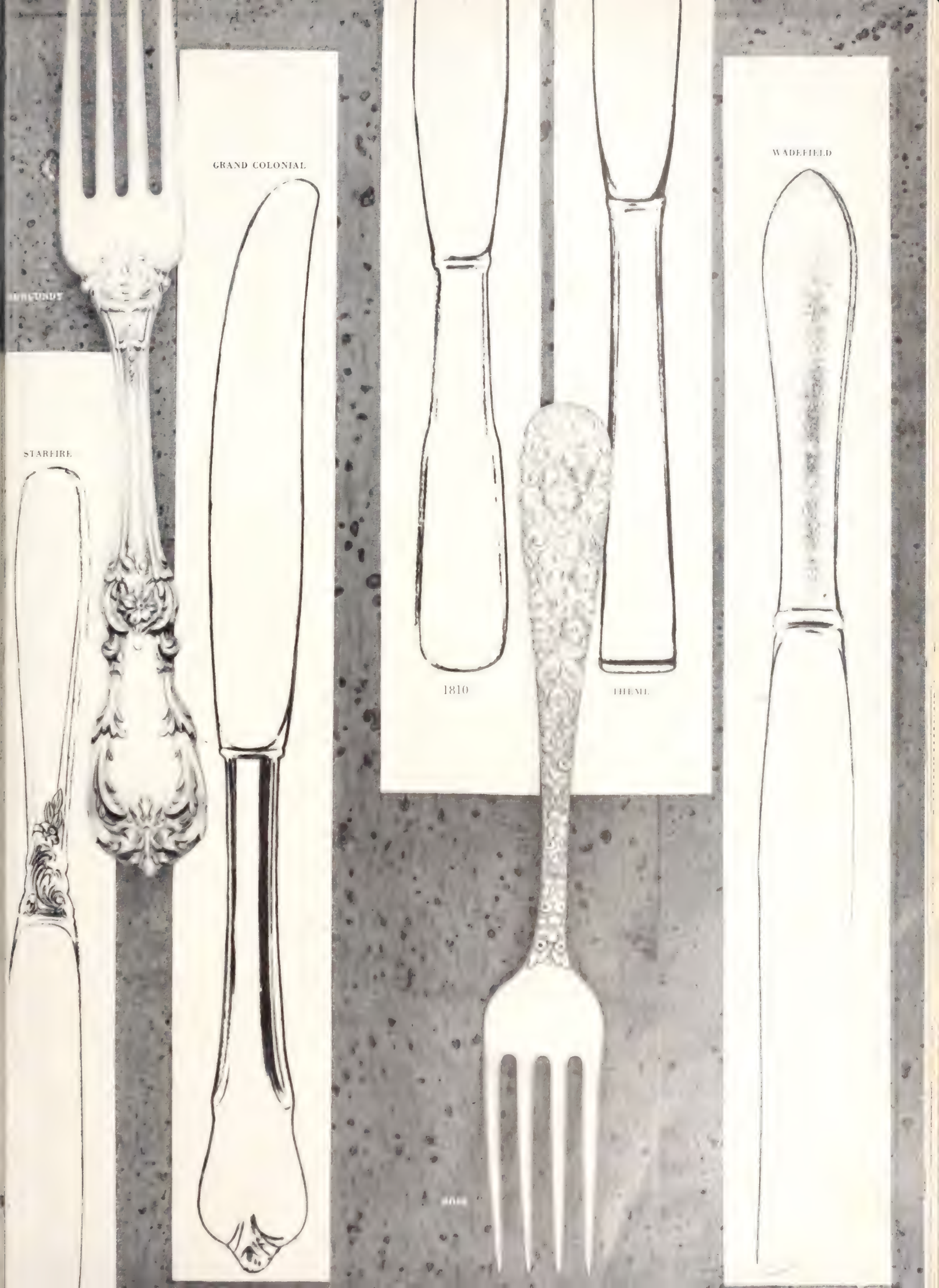
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2. Replica of traditional Windsor chair with gold decoration teams up with a desk, $24.95.
3. Hanging cabinet with sliding shutter doors, 35″ wide, is finished for you to paint, $13.95.
4. Pink wrought-iron chair with Victorian flourishes can be used as a vanity bench, $20.
5. Matching pink wrought-iron café table makes a gay accent piece indoors or outdoors, $25.
6. Low-scaled Mexican chair with rush seat has a casual look indoors or on a terrace, $15.
7. Maple ladderback chair of ample proportions is serviceable as a master dining chair, $24.95.
8. Sturdy mahogany chair for dining or games is a reproduction of 18th-century fiddleback, $19.95.
9. Ottoman with rush seat, walnut-finish frame is a comfortable size, 23″ square, $19.95.
10. Small chairside or plant table with pink marble top comes ready to assemble, $14.98.



11. Rocker painted black and decorated in Hitchcock tradition is scaled for a child, $16.95.
12. Leather-topped cocktail table on casters is simply designed to fit into any room, $23.98.
13. Mushroom-shaped stool of willow, ready to assemble, is handy beside a fireplace, $5.50.
14. Slat-top walnut table, 18″ square, may be used as an end table, padded bench or paired with another to form a cocktail table, $19.95.
15. Lightweight side chairs of beech and teak stack for storage in a family room, $25 each.*
16. Rattan stools which can be stacked together are equally useful as tables, extra seats, or baskets; large $12.50, medium $10, small $7.50.
17. Hanging bookshelf consists of plastic-coated metal brackets and adjustable birch shelves, $13.*
18. Rattan and reed table has a shallow bowl-shaped top to hold magazines or fruit, $17.50.
19. Chairside table has durable travertine top 18″ in diameter, brass-plated base, $19.95.*
20. Bistro table with plastic top is large enough to set for breakfast or canasta, $19.95.*
21. Italian side chair with rush seat and black-lacquered or walnut-finished frame takes any role from dining to desk chair, $19.95.*
22. British officer's chair is portable, provides the comfort of a lounge chair, $19.95.*
23. Versatile stool with cord seat converts into a tray table or luggage rack, $23.60.*
24. Stacking stools (or snack tables) with plastic tops are exceptionally sturdy, $18 each.*
25. Mosaic-topped table is made in any color combination you want to accent a room, $12.50.*
26. Small-size Bertoia chair, 24″ high, for a child is made of steel wire with a white lacquer finish, has bright-colored canvas pad, $19.50.*

**As shown in "Good Design—Furniture under twenty-five." Pratt Institute, Department of Interior Design, N. Y. Shopping information, p. 150.*



TOM YEE

How to go to an auction

With ample briefing and browsing you can join or just enjoy the bidding



Veteran auctioneers, like croupiers and innkeepers, are apt to be astute students of life, grown wise in the practice of their trade. While they are content to see their older, more affluent customers bid up the price of a Tournai tapestry, they express a tender solicitude for the young, who must maneuver within the limits of a modest budget. Their advice to the young married couple is simple and forthright: go to auctions together, examine the wares together, make your choices together and cast your bids together.

Any deviation from this pattern, the auctioneer fears, may lead to strife in the home and a disagreeable post-mortem in the auction rooms. A Boston auctioneer, Louis Joseph, whose Commonwealth Avenue galleries have been patronized by three generations of New Englanders, has sought to reduce the risk of inciting unholy family fracases by running his auctions in the evening. "Husbands and wives can come in together," he explains, "and there won't be murder on my hands."

Solely for the sake of emphasis, Mr. Joseph overstates the perils of operating an auction house. But he can enumerate instances during his sales when, in the heat of a spirited contest, temperate customers have been deprived of their perspective. The late Booth Tarkington and his wife dropped in one day, browsed about independently and took separate seats when the sale began. A pair of French mirrors was put on the block, and the bidding grew furious. Finally, when the price soared to $600, Mr. Joseph mercifully interrupted the bidding and advised Mr. and Mrs. Tarkington that all others had quit the competition some time before and that they were bidding against each other.

As a participant sport, auctions have generally attracted a mature crowd with a highly cultivated taste for antiques and art objects. Such devotees, along with the dealers who come to replenish their stocks, comprise the regulars at every sale. In Boston, where a fondness for fine old things is a tradition passed on from one generation to the next, it is not surprising to find young New Englanders crowding the auction houses. But auctioneers in such vastly dissimilar cities as Seattle, Denver, Kansas City and New York report that more and more young couples are becoming steady customers.

From ash trays to oils

One annual art auction in Seattle, at which the University of Washington School of Art offers paintings and ceramics, is being patronized almost exclusively by young persons with limited budgets. Here they may buy an ash tray for two dollars or an oil painting done by a faculty member for $50. Younger Seattleites also take in the sales at the city's five auction houses and even scour the second-hand stores. "Look around the Salvation Army or St. Vincent de Paul thrift shops," says one auctioneer, "and you'll see plenty of well dressed young couples looking for a bargain in an old desk or chair."

At New York's Plaza Galleries, where the estates of such notables as Mrs. Cornelius Vanderbilt, Mrs. Thomas Fortune Ryan, Sinclair Lewis and Edward Everett Hale have been dispersed, co-owner Edward P. O'Reilly finds that some of the shrewdest bidders are youngsters. "When we sold the Oriental collection of Robert L. Ripley, the *Believe It or Not* man, several years ago," O'Reilly recalls, "a young lawyer and his wife sat through three days of sales, bidding smartly and getting what they wanted. They bought enough things to furnish a four-room apartment. Competing against seasoned dealers in the galleries, they created quite a sensation."

Throughout the year, auction galleries in the larger cities hold sales regularly, sometimes several times a week. These sales are announced in local newspapers. For the novice, just dropping in at a gallery and watching the progress of the bidding can be a pleasant pastime. At times, when important collections of antiques or works of art are sold, the sales are spectacular and exciting. More than one painting now in the National Gallery or the Metropolitan Museum has at some time in the past come up for bidding at an auction house. And on rare occasions, such outstanding works of decorative art as Paul Revere silver, Benjamin Randolph chairs and Imperial Chinese jades appear on the auction block. This is heady stuff and prices can soar into the thousands. But at many an everyday sale some amateur auction-goer has bought an object which, though not for the great collector or for the museum, lends distinction to his home.

Buying at auctions should appeal especially to the young, for this is a lively hobby in which the emotional rewards—the sense of discovery and the pride of possession—can run high. If you really expect to bid successfully, in competition with the

dealers and old hands at the game, you must school yourself in the proper tactics.

Things are sold "as is"

Whether you go to the streamlined city gallery, or to a country auction with camp chairs set up in the yard, by all means shed the attitude of the department store shopper. Though you are buying through a retail outlet, the conditions of sale are unique. The auctioneer generally is not the owner of what he sells, but merely a broker who operates on a commission basis. All things are sold "as is" with "no exchanges, returns or refunds." Finally, all sales are strictly "cash and carry."

Before deciding to have a try at auctions, you should know what you are getting into. Most good galleries will either make their advertisements fairly detailed or they will send announcements on request listing the general categories of things to be included in any one sale. Here is how one might read: "American and European antique furniture from several estates; porcelains, glassware, small bronze sculpture, clocks, mirrors, Oriental rugs and other furnishings."

If the listing sounds promising, be sure and note not only the date of sale but especially the dates of exhibition. The soundest advice for a would-be buyer is to examine the wares before they go on sale. By viewing them while they are on exhibit, you may take plenty of time to inspect and make up your mind. It can be disastrous to wait until an object is on the block, because the pressure of competitive bidding is likely to make a buyer reckless.

When you visit the auction rooms before the sale, arm yourself with a catalogue, if there is one, and also with a notebook and pencil. The attendants will direct you to any listed object *(Cont'd on page 208)*



Triumphant bidders hail a cab to cart their trophies.

The other side of the curtain

Come summer, when terrace and patio become your open-air living room, curtains on the window wall attract as much attention from outside as they do from inside. Three new sheers with translucent floral and traditional patterns are equally effective whichever way you look at them and turn a cold glass wall into a colorful mural. These fabrics can be used alone or with a strié weave sheer in a matching pastel (some examples of what they will do for your windows are sketched here). All the sheers are 100 per cent Fortisan which means they are light but designed to resist deterioration from sun, shrinking or stretching. (Because the delicate designs are screen-printed, dry cleaning is recommended.) To complete the effect, headings or valances should always be finished on both sides.

Fortisan (a man-made fiber by Celanese). Fabrics by S. M. Hexter; J. H. Thorp; Cheney, Greeff. Window treatments designed by John and Earline Brice.

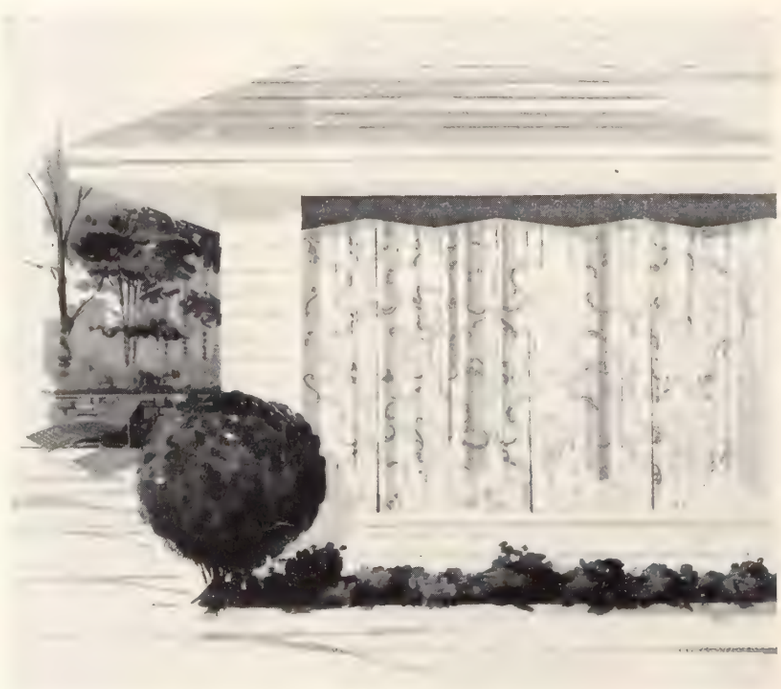


Alternate curtains of a pale pink and a flower-printed sheer bring refreshing variety to a sliding-panel window. The draperies are made with a minimum of fullness so that the crisp outlines of the rose design can be seen to advantage.

MARVIN CULBRETH



Wide and narrow panels of an anemone print and a plain sheer make a window wall more interesting from the patio. One width of plain fabric is teamed with a double width of print. The traverse drapery heading is French pleated on both sides.



Contour valance cut in wide V shapes and softly draped sheer curtains in a flowing traditional design help to relieve the starkness of an expanse of glass. The valance is covered on both sides so that the outdoor effect will be neat.

Shopping information, page 150.



Short café curtains make a low screen for a dining area window. If less light or more seclusion is needed, the printed overcurtains are drawn. From outdoors, the box-of-roses design is framed by window panes. Café curtains are a matching pink.



Floor-to-ceiling curtains of a blue-on-white traditional print fall in deep folds to make a background of soft color and pattern for a terrace. The white-painted window soffit shows off the decorative heading, shirred on bands of blue nylon velvet.



Two sets of curtains provide privacy outdoors, fresh color outdoors. Flower-printed sheer café curtains are reinforced by a cut-out heading of heavier fabric which is attached by clips to a brass rod. The sheer white curtains are very full.



Every good garden border needs

The 3 great perennials

Spring is not official in the perennial garden until the iris begins to bloom. This may seem to slight the snowdrops and crocuses, the daffodils and tulips, but the precedence of iris cannot be denied. And if the iris is not aided and abetted by day-lilies and peonies, the garden scarcely merits the term perennial at all. There are at least four good reasons for this. First, the three are among the tallest and most spectacular of hardy garden flowers. Second, all bloom in mid-spring, between early April and late May, depending on the region. Third, all are able to withstand our coldest northern winters. Fourth and probably most important, all maintain vigorous and handsome foliage until late autumn when freezing weather sets in.

Beyond these common virtues, each makes its own special claims to indispensability. Day-lilies, for example, are the most widely adaptable: they thrive almost equally well in Florida and Texas, where the summers are very hot, and north of the Canadian border, where winters are very cold. Peonies, though they must have at least a few weeks of winter weather to grow well, may be left untouched in one spot to bloom year in and year out for over a generation. The flowers of the tall garden iris not only open from coast to coast and far into the South with equal reliability, but include more colors and shadings than any other perennial except, collectively, the hardy primroses. Broad or fine, swordlike or fern-shaped, in fans or clumps or rounded masses, their foliage is able to give unity and bold accent to every border plan in which they are included.

Iris, which leads the others in brilliance, is second only to the day-lily in its general indifference to the soil in which it is grown, but it requires dividing and transplanting most often. In a sunny location on average garden ground where the drainage is good it will thrive and multiply from year to year. It will bloom, however, only from stems produced by rhizomes (enlarged root parts) developed the preceding year. As the root masses increase and become crowded, flower size and quality diminish. The centers of overgrown clumps will not produce at all. For this reason, clumps should be forked up every three years or so, the old rhizomes separated and discarded, and the new ones reset an inch under the soil surface. Fanciers may wish to plant only *(Continued on next page)*

Iris, day-lily, peony: they walk in beauty

First among perennials, chronologically and in the gardeners' hearts, comes the tall iris. With and after iris a five-month sequence of day-lilies begins. Holding a little longer into June are the garden peonies. After the spring bulbs fade, these three, in flower or out, remain throughout the season as rallying points in the hardy border. Opposite, they bloom together in the Auburndale, Mass., garden of Mr. and Mrs. Harold W. Knowlton. The lighter iris at lower left is Pink Ruffles, the darker one Rosefrils; next to it, day-lily Earliana; farther up the border, the deep red peony species, officinalis rubra. Towering pink-white above them all, *Kolkwitzia amabilis*, the beauty-bush.

GENESEE

single rhizome pieces each year. Others, to maintain a better show of foliage, may replant divisions grouped in pairs. In either case, the dividing is best done after flowering in early summer. Leaves should not be trimmed. Good management, learned in a little practice, will insure plenty of fine blossoms and substantial fans of leaves every year. Ample water in dry times will greatly increase the vigor of iris, and a fertile loam is always better than impoverished dirt, but over-enrichment may be harmful. Failure to divide the plants often enough and to clean away dead foliage or use of soil that is too rich or heavy may induce rot and encourage borers. Good discipline and a slightly Spartan regimen seem good for this otherwise truly regal plant, keeping it strong and trouble free.

The color range among iris flowers is enormous. Except clear red, every combination of solid colors and blends, in the three upright petals or standards and in the three flaring or drooping petals or falls, is found. Better reds, now that the pink tones have been achieved, are the current goal of modern hybridizers. They have given us flowers with ruffled and flaring petals, stems that bear several well spaced blooms at a time and foliage incomparably more luxuriant than gardeners of only a generation ago ever saw. They have given us, indeed, such a bewildering array of new varieties that choosing among them can be almost a life's work.

Our best advice is that you should obtain a half dozen or so of the excellent catalogues available and follow your hunches. Try a few of the newer varieties that may cost as much as $5 (or $25) but don't ignore the fifty-centers just because they are cheap. Iris varieties are better illustrated in current catalogues than almost any other flower except roses and chrysanthemums. Order as early in the summer as you can, and plant your iris on arrival—in a mixed border plant at least three of a kind 6 to 8 inches apart. Place them where their foliage will set off summer-blooming plants. Cover the rhizomes with straw or leaves the first winter. Choose your colors boldly. You can always change things in a couple of years if you wish.

Day-lilies, even hardier than iris, may be left untouched for five to ten years without loss of vigor, and will bloom well in light shade. Their color range, once limited to yellows, orange and a chocolate-purple called "fulvous," now includes pastel blends of apricot and pink and some very respectable reds. Their period of flowering is from early spring to early autumn, and it is in these extended periods of early and late flowering that several recent introductions are most useful. (*Continued on page 216*)



Iris

Blooming for a fortnight or more just after the tulips, the tall garden iris of today carries at least 2 open flowers, 2 buds well spaced on strong stems. The three standards or upper petals are broad, slightly ruffled. Three lower "falls" flare widely. Red is the hybridizer's goal. Ranger is a new red variety. Others: Blue Rhythm, blue; Truly Yours, cream; Frances Craig, light blue; Temple Bells, apricot; Spanish Peaks, white; Pink Cameo. $1 to $5. New and choice: purple Sable Night.

Peony

Old in beauty and in usefulness to man, the peony resists change. Long-lived, hardy to the coldest winters, it fills a need for handsome flowers in spring and unsurpassed foliage all season. In recent years, new hybrids have appeared in brighter colors, bolder flower forms. Still unexcelled among huge doubles is white Festiva Maxima, fragrant pink Walter Faxon, blush Jules Elie. The best of all Japanese types with 2 rows of white petals, buff center, is Isani Gidui. Read catalogues and venture $5 to $15 on a few of the comparatively new ones, too.



MARINSKY

Day-lily

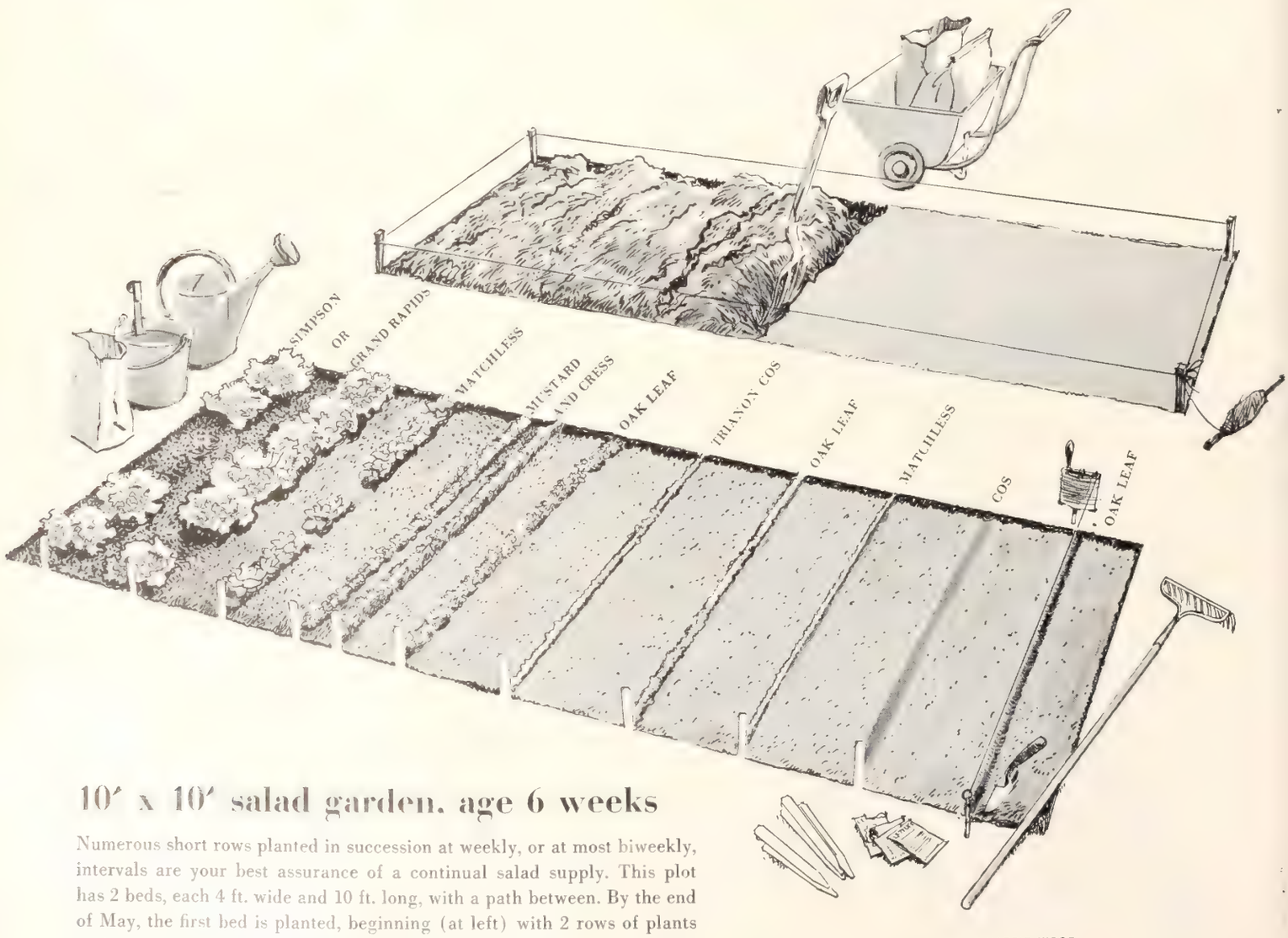
Besides the sweet Gold Dust of early May, pastel yellow Symphony, fragrant Ophir, the modern hemerocallis under the hybridizer's hand has developed red, pink and apricot blends, with ribbed or crinkled petals. Once they covered single flowers for but a day. New hybrids now bear several open flowers and full buds at once. *H. flava*, the familiar lemon-lily of the fence rows, is still a fine spring variety, but many others are available not only for spring but later, too. Prices run from $1 to $5 or more.

GREENS FOR THE FAMILY SALAD BOWL ALL SEASON LONG

By FRANCIS C. COULTER

If you are willing to exert yourself slightly above the call of duty when both you and the summer sun are too warm for comfort, you can enjoy a supply of good lettuce on the table from frost to frost.

You do not have to be much of a gardener to keep the daily salad bowl filled with your own lettuce. You just have to like lettuce. In the cool days of spring, and in late summer and fall when the nights lengthen and cool again, it is easy to grow good greens. In the heat of summer, you will have to work at it. That is why liking lettuce is important. Never let veteran gardeners convince you that you cannot raise lettuce in July, or that it is impossible to have a regular seasonal supply for daily use. (What they mean is that the gardeners have a tendency to wilt in July, which is quite a different matter.) The secret of good salads is young, tender lettuce that has been grown quickly in fertile ground and picked just before eating. The secret of good lettuce is making frequent plantings of small quantities in a special patch where the necessary care may be easily provided. Weekly sowings will guarantee a constant supply of young leaves. You will need some sort of shade to break the sun's summer strength, keep the soil cooler under the lettuce and the air cooler around it. That will insure tenderness and succulence. For rows as short as four feet, you can use shades made of ordinary lath or sections of standard 4-foot snow-fencing. Four-foot rows also are convenient



10′ x 10′ salad garden, age 6 weeks

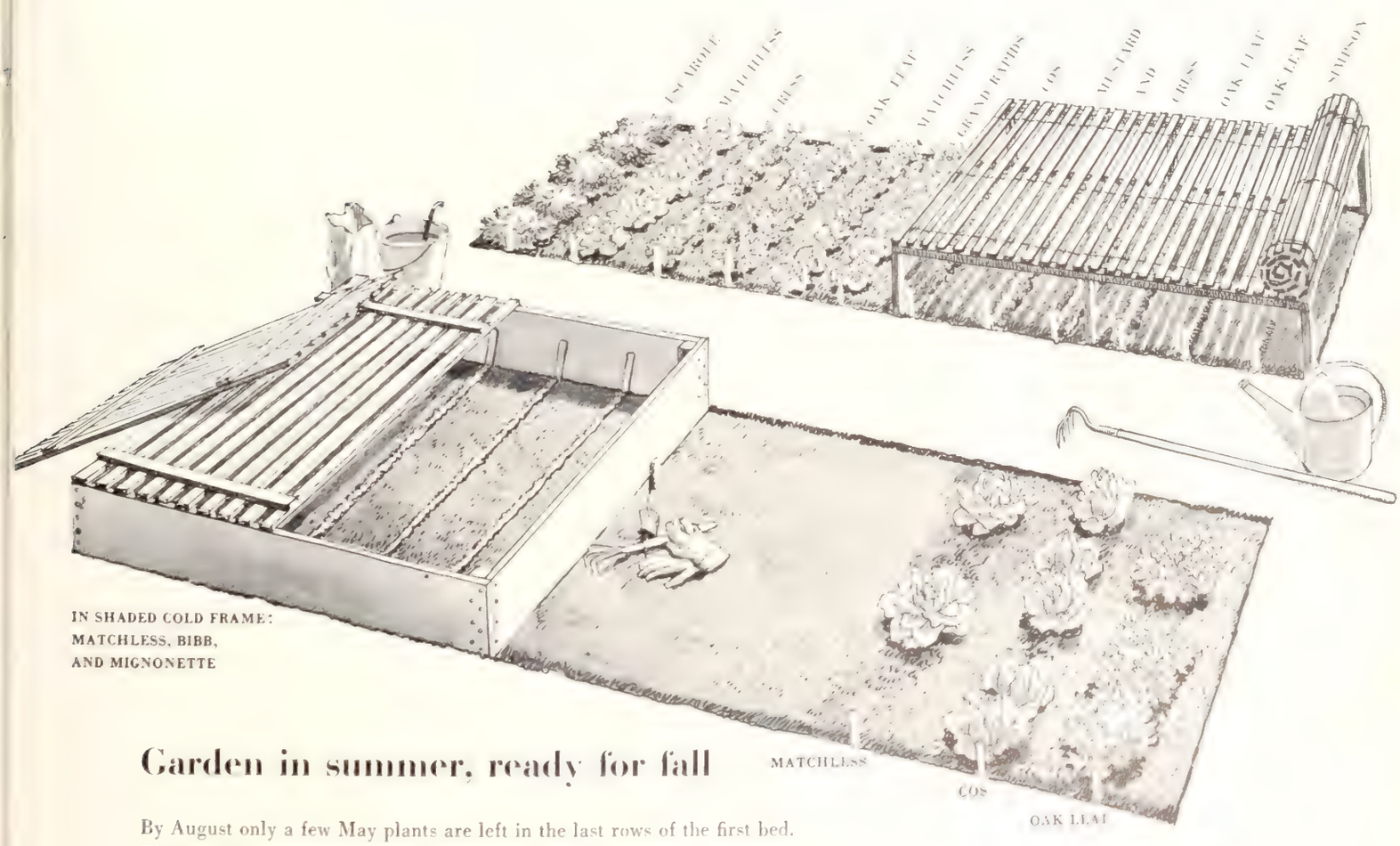
Numerous short rows planted in succession at weekly, or at most biweekly, intervals are your best assurance of a continual salad supply. This plot has 2 beds, each 4 ft. wide and 10 ft. long, with a path between. By the end of May, the first bed is planted, beginning (at left) with 2 rows of plants and 4 or 5 seed rows sown at same time. Second bed (above) is being dug.

HARRIE WOOD

when you make the final sowings and transplantings of the year, in August and early September, within the board sides of a small coldframe. The frame will be covered first with shades, then, as frost comes, with glass sash. With such protection, the garden will yield a green harvest until Thanksgiving.

In a space 10′ x 10′—two plots each 4 feet wide with a 2-foot path between—a salad enthusiast can raise enough of the right kind of greens for the daily table use of two people and an occasional guest. Ordinary loamy soil will do, but it should be deeply dug, to full spade depth, and enriched with animal manure or compost, if possible, and a dressing of five lbs. of complete fertilizer. There is no need to dig it all at once, especially if, early in the season, the ground is heavy or wet. A reasonably fine seed bed should be prepared and smoothed with the back of the rake. Let the freshly dug bed settle for a week before planting or sowing in it. The early lettuce can be started from seeds or plants bought from the neighborhood florist or garden center. You will get a running start if you set out a couple of dozen purchased plants when you plant your first rows of seed. In transplanting, use a starter solution of liquid fertilizer, or a handful of the standard dry kind stirred into a bucket of water. Put a cupful into each plant hole and let it soak away before you insert the young plant. Then firm the soil around the roots. Lettuce is a cool-weather plant and can stand a nip of frost, but seedlings transplanted when there is still a danger of very cold nights will escape setbacks in growth if they are protected with paper cones. These should be removed on pleasant days. (At the other end of the season, the protective cones may be used again for plants not in a coldframe.)

The kind of lettuce you grow will depend largely on personal preference. There is choice aplenty. Surely, though, the cabbage head and iceberg types have no place in the home garden. The old variety May King will make a large head, if that is required, and little Mignonette is perhaps the best of its kind. Or you may like the thicker-leaved, succulent, flavorful butterheads such as Big Boston, which is bronze tinged, and White Boston, which is not. A miniature version of these is Bibb, which has had a considerable vogue in recent years, largely because of the dubious virtue that one head, with a spoonful of dressing on it, makes a serving. (*Continued on page 181*)



IN SHADED COLD FRAME: MATCHLESS, BIBB, AND MIGNONETTE

Garden in summer, ready for fall

By August only a few May plants are left in the last rows of the first bed. The June to August sowings fill the second 4′ x 10′ bed; wood stakes and rails support a lattice of snow-fencing which protects young plants, preserving their succulence in summer heat. A 4′ x 4′ coldframe for late fall lettuce has been set up in the first bed where earliest greens were grown.



From the India of yesterday

a storage piece of infinite versatility

for today's living



THE BETTMAN ARCHIVE

The Campaign Chest



TOM LEONARD

Four campaign chests line up as a storage wall for a living room. Three chests have deep drawers, the fourth is designed for a hi-fi system and has cane doors over the speaker cabinet, space at the top for phonograph and record albums (shown above). Each chest is 38″ wide and 32½″ high. As a group they provide plenty of storage and a long continuous surface for lamps, books and accessories. Wall space is kept free for a collection of paintings by artists from all over the world. The trim chests are quite at home with modern furniture, a geometric-pattern rug. *All furniture by Baker Furniture Company.*

History repeats itself—and even the present-day storage problem has its precedent. In fact, the latest storage piece for contemporary homes is a direct descendant of the officer's campaign chest used by the British forces in India to transport their vast military wardrobes. The eighteenth and nineteenth century campaign chest was built to stand up to the rigors of time, travel and the tropics. Sturdily crafted of mahogany, teak or other durable woods and protectively bound with brass, iron or bronze, it was often a thing of beauty; at all times it did yeoman service. As a piece of furniture, the campaign chest is so sensibly constructed and has such simple, classic lines that although it finally outlived its original purpose, it never outlived its usefulness. Today's version of the campaign chest, developed by the Baker Furniture Company, is made in seven different sizes to fit the storage needs of almost any family. These chests range from a small end-table type with one drawer and a drop shelf to a handsome double chest with seven drawers that measures 62″ across. They all have the same scale so that two or more can be teamed as a storage wall or room divider, and the drawers are deep enough to hold bulky items or large serving pieces. There is a choice of two walnut finishes: a warm brown called Bombay and a light sand tone called Kashmir, either of which blends smoothly with other woods. Brushed brass hardware and trim help to prolong the life of the chests by guarding them against dents. Because of the timeless simplicity of line, the chests look at home with furniture of any period, as you can see on the following pages. Today, as yesterday, the campaign chest is making storage history. *For shopping information see page 150. Store directory, page 152.*

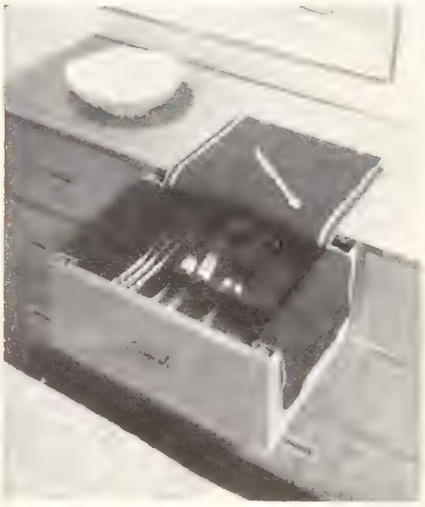
(Continued)



In an entrance hall, a 38″ wide chest fits trimly against a narrow wall, supplements living room storage space. Corners are protected by brass trim.



Shelf unit of brass and glass joins two chests to make a dressing table for a bedroom where space is limited.



Case for silver rests on runners in center drawer of buffet chest, leaving space beneath for several large serving pieces.



Flatware case (see above) has an orange linen cover, and is lightweight and portable.

This chest's classic lines fit any room and any style



In a traditional living room, companion chests in a light Kashmir finish blend with the medium beige rug, Antique White walls and sofa upholstered in natural-color material. The fruitwood table has a parquet top, a sliding tray of black Formica that pulls out for serving.

TOM LEONARD



Tall chest for a man's bedroom stands 47" high and has deep shirt drawers.



Low chest fits neatly at foot of a bed. Brass handles make it easy to move.



In a small dining room, a seven-drawer chest stores linens and serves as a buffet. Center drawer has a silver case lined with tarnish-resistant cloth (see opposite page).



In a modern living room, low chests match the scale of contemporary furniture.



Room divider is made by teaming low and high chest. Small chest acts as an end table.



Two small houses

Young couples building today want as much space as they can get, a close relationship to outdoors, practical luxuries and good equipment. Here are two small houses, traditional and contemporary, that gratify these desires.

SMALL AND FORMAL, BUT WITH FREEDOM FOR AN ACTIVE COUPLE

This small house may seem a contradiction of terms. In its architectural character, it is truly traditional—a skillfully executed adaptation of the Williamsburg style. But its planning borrowed contemporary ideas. The owners, a young professional couple who are enthusiastic about sports and like to give parties, wanted a compact house that conveyed a feeling of formality and yet would be flexible enough for entertaining both indoors and outdoors. The house has only five rooms, but they are relatively large. The living-dining area, for instance, when considered as a single room, is 36 feet long. Add to this the flagstone terrace, which is adjacent to it and accessible by double doors, and the space available for large parties is greatly increased. The beauty of the terrace is accentuated by a small rose garden on one side, a low brick wall at the back, and a garden room and porch at the other side. At one end of the porch there is a barbecue. On one side of the living-dining area is a bedroom wing and, on the other, a garage wing. A formal garden outside the master bedroom at the front of the house is in exact harmony with the Williamsburg style. By all standards, this is a successful house, for it is both handsome and extremely easy to live in.

Flagstone terrace is large, almost 38 feet long, with walk leading into rose garden at one end and a garden room at the other. The double doors, centered between large multi-paned windows, lead directly to the living room. The low bordering wall, of a pink common brick and topped with flagstone, defines the outer limit of the terrace and establishes a sense of unity. Because Midwest summers are hot, the center terrace section is shaded by a black and white awning. White siding of garden room contrasts agreeably with brick of other walls.



Long porch by garden room shelters barbecue which is handy to terrace.



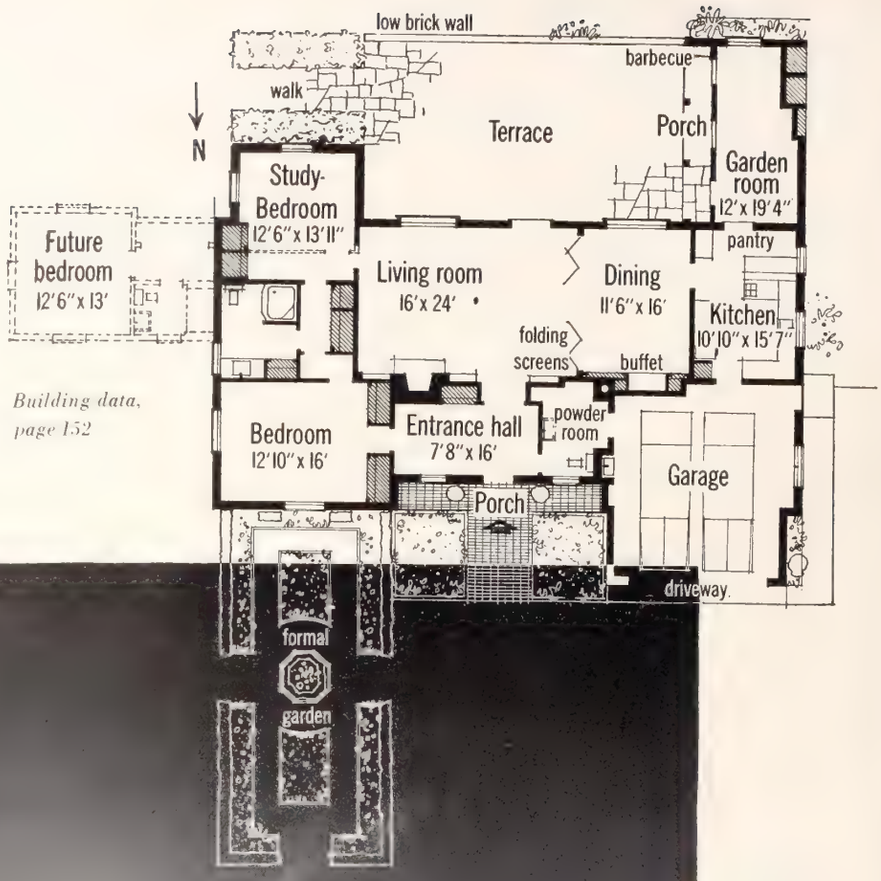
Garden room, left, like dining-living area, faces south. It extends to outer border of terrace and helps to shade it from late afternoon sun.

(*Continued*)

Compact plan shows that a small house can include a 36-foot-long living-dining room, sizable bedrooms. Master bedroom overlooks the miniature formal garden in front. Dotted lines indicate a future third bedroom, and a bath.

The formal garden at left of front entrance centers on a fountain. Border flowers are white petunias and marigolds; beds on either side of fountain are planted in strawberries. Twin chimneys give the house symmetry.

Building data, page 152



Fine architectural details, indoors and out, give the house its charm and character

NOWELL WARD





Entrance hall, with white walls and rubber tile floor in a black and white pattern, is spacious and light. The louvered door at left is to a coat closet, and a powder room is off the hall at the far end. Ceiling fixture is French tole.

Storage wall in the dining room is designed for beauty as well as utility. The drawers beneath the buffet are well suited for silver and linens; the shelves on each side accommodate large china pieces. Behind the buffet is a smoked mirror in six sections. Flooring in both dining and living rooms is walnut blocks.



The living room has built-in book shelves on each side of the fireplace and is furnished with period pieces collected by the owners. Above cornice molding the walls slope inward to form a plaster "tray ceiling," which creates an illusion of great floor-to-ceiling space.

OWNERS: *Mr. and Mrs. Chester N. Goltra*
ARCHITECTS: *Mittelbusher and Tourtelot*
DECORATOR: *Eleanor Lippincott*
LOCATION: *Winnetka, Illinois*



EZRA STO

"The twirly house" is the neighborhood children's nickname for this unusual dwelling. The youthful fancy suggests that the architect, in planning the house to extend well beyond the foundation, was successful in conveying a feeling of motion. The high semi-circular wall serves two functions: it shelters a sun-bathing and shower area on the outside and shields the kitchen and bath inside.

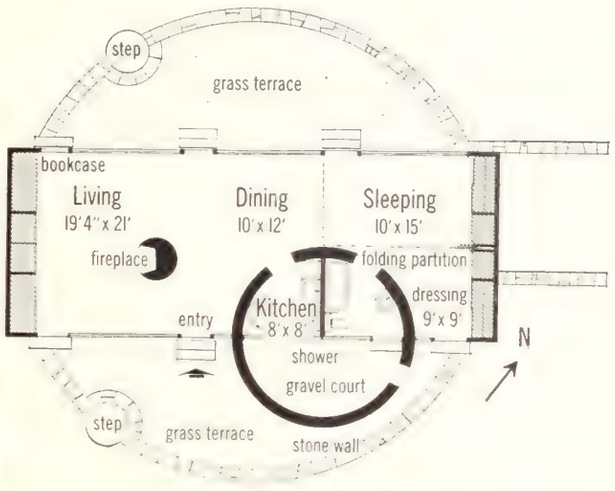


The dining area, midway in the house, is convenient to kitchen, behind stone wall at extreme left. Tables of Swedish design may be used as sideboards. Despite expanse of glass, the house is inexpensive to heat with system which blankets walls with forced warm air.

A SMALL HOUSE THAT SEEMS AS SPACIOUS AS ITS SETTING



OWNER: *Dr. Alice McNiff*
ARCHITECT: *John Johansen*
LOCATION: *Stockbridge, Mass.*



Pattern of circles, consisting of terrace boundary wall, heavy stone wall and the fireplace, contrasts with the rectangular shape of the house itself. The two dotted lines indicate the folding partitions which shut off the sleeping area from the rest of the house.
Building data, page 204

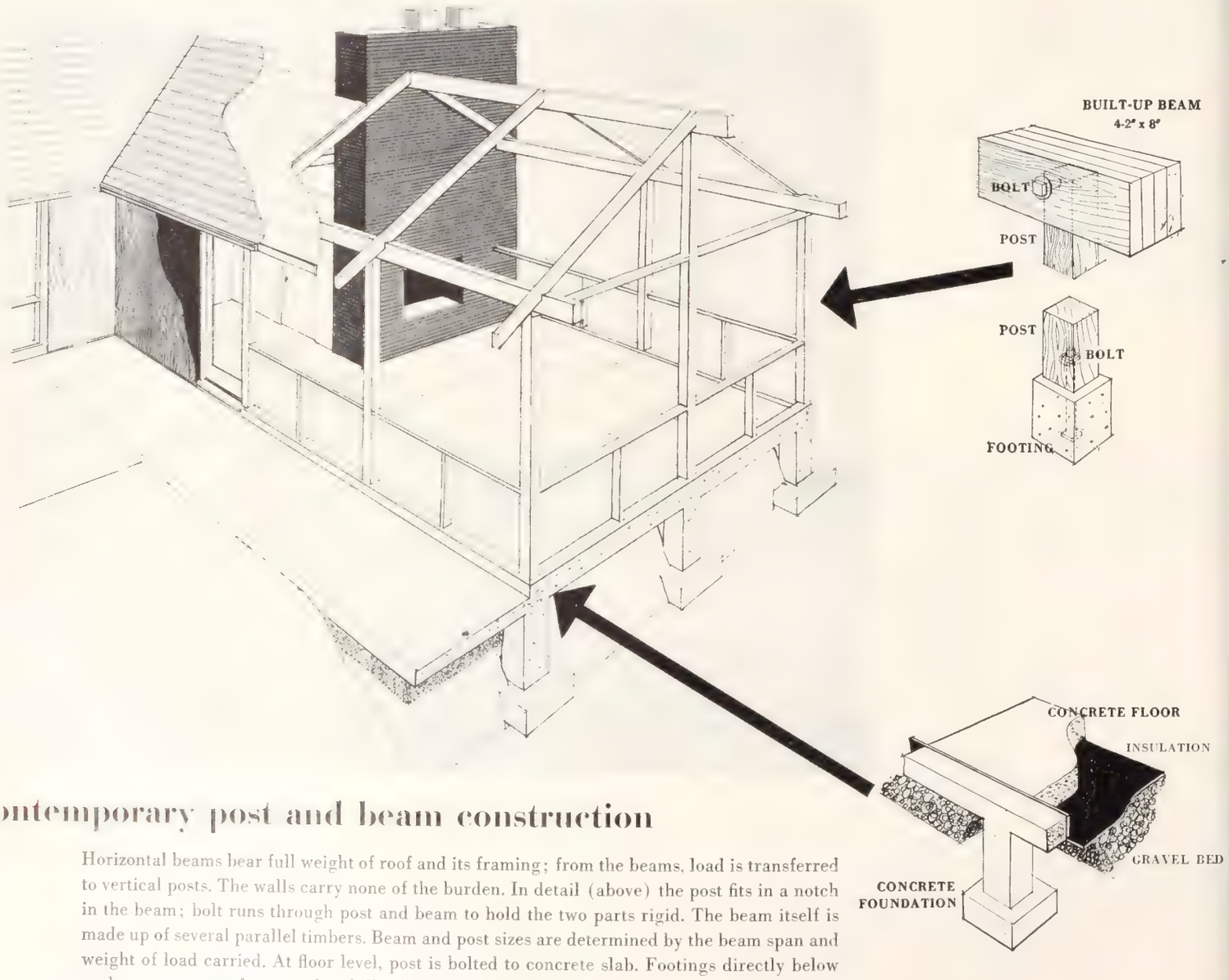
When people say they like a "functional" house, they most often mean a house engineered simply to give them a complex of labor-saving devices and special conveniences. This, of course, is just one concept of the functional house. Another architectural definition of function is expressed in the small house that appears here and on the cover of this issue. Its "functional" virtue, to both the architect and owner, is its complete simplicity. Yet with its repeated pattern of circular stonework, it is in addition aesthetically satisfying. It is essentially one big living space, 45′ by 20′, broken only by a free-standing circular fireplace and a larger circular stone wall, half of which encloses the kitchen and bath. The other half, outside the house, forms an outdoor shower and sun-bathing area. Built on a 24-acre site in Massachusetts' Berkshires, the house overlooks a lake and, in the distance, the grounds of the famous Tanglewood Music Festival. A low stone wall encompassing the house carries out the circular theme and defines front and rear terraces. The long side walls, broken by seven doors, are entirely of glass. The walls at either end, each providing 20′ of storage space, are solid. Though the interior, except for kitchen and bath, is a single area without partitions, it divides naturally for three uses. There is the living area at one end, centering on the fireplace; the dining area in the middle of the house, opposite the kitchen; and finally, in the remaining third, the sleeping area. The last may be separated from the rest of the house and transformed into two bedrooms by folding partitions. Under the sleeping area are a garage and utility room, accessible from the kitchen by a circular stairway. Devoid of dirt-catching cubbyholes and niches, this year-round house is a model of functionalism in one basic sense; upkeep is largely a matter of dusting the floors once a week.



Free-standing fireplace, like circular wall in the background, is of native stone. This colorful and rugged masonry was chosen to contrast restfully with glass walls. Flooring throughout the house is vinyl cork. Rug was hand made in Mexico.

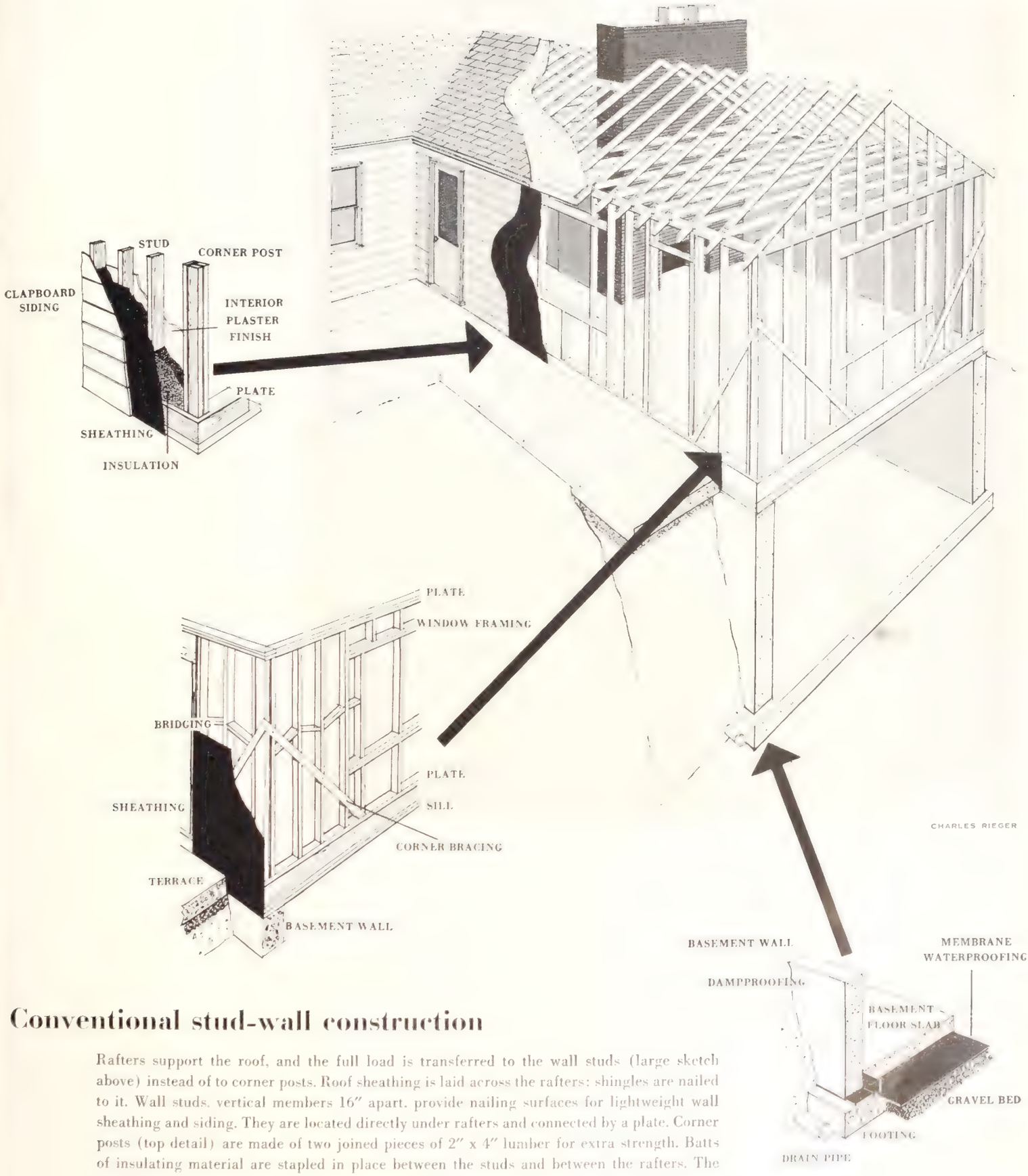
A HOUSE IS AS SOUND AS ITS FRAMEWORK

The framework of a house is its backbone, but many first home builders find it hard to visualize this essential structure or to understand its function. The sketches on these pages let you look beneath your walls and roof to see how framing gives a house its shape and strength. The efficiency of the plumbing, heating and wiring—of the building materials themselves—depends on well built framing. Damage that can never be completely repaired may result from improperly designed framing, or use of inferior framing lumber. If subjected to heavy loads for a period of time, undersized lumber tends to lose its strength and will start to sag or bend, but it is often a year or two before this weakness is revealed. Damaged heating ducts, broken plumbing pipes, exposed wiring, as well as cracked plaster, warped siding, twisted door and window frames, can all be traced to poor or inadequate framing. Patching or reinforcing of sub-standard members will not prevent the damage. (*Continued on page 175*)



Contemporary post and beam construction

Horizontal beams bear full weight of roof and its framing; from the beams, load is transferred to vertical posts. The walls carry none of the burden. In detail (above) the post fits in a notch in the beam; bolt runs through post and beam to hold the two parts rigid. The beam itself is made up of several parallel timbers. Beam and post sizes are determined by the beam span and weight of load carried. At floor level, post is bolted to concrete slab. Footings directly below each post support framework solidly. Framing between the posts (large sketch above) is base for sheathing and plywood panels, door and window frames. Wall panels and sheathing must be thick enough to act as strong bracing. Two-inch tongue and groove planking serves as roof sheathing and also braces framework. Rigid board insulation (detail at right) encloses perimeter of slab to reduce heat loss. Gravel bed lets moisture drain away from slab.



Conventional stud-wall construction

Rafters support the roof, and the full load is transferred to the wall studs (large sketch above) instead of to corner posts. Roof sheathing is laid across the rafters: shingles are nailed to it. Wall studs, vertical members 16″ apart, provide nailing surfaces for lightweight wall sheathing and siding. They are located directly under rafters and connected by a plate. Corner posts (top detail) are made of two joined pieces of 2″ x 4″ lumber for extra strength. Batts of insulating material are stapled in place between the studs and between the rafters. The plate and sill (details above) connect the walls with foundation. Corner bracing and bridging make the structure rigid. Double framing is needed around doors and windows. For a dry basement (detail at right) dampproofing is applied to the exterior of basement walls and membrane waterproofing is laid under floor slab. Drain tiles carry off moisture from footing.

Let color set the table

Six decorators create table settings in H & G colors for all kinds of entertaining

Color, in the opinion of leading decorators, is as vital to a table setting as to a room scheme. At H&G's invitation, six New York designers turned their talents to designing table settings in H&G colors; the results are shown on these pages. Today, you can get everything for the table in related H&G colors, and their effective use is no professional secret. The starting point of each setting is one basic color or color theme. For instance, if you have china with a colorful pattern, play it up with matching table linens. Jewel-toned antique glass, stressed by soft, related colors, is a wonderful keynote. You can found your color scheme on a beautiful pastel cloth. Or if you want to change the mood of a table from meal to meal, try changing the color of your mats. That isn't as spendthrift as it sounds. You can buy and dye inexpensive mats or pick up Japanese split bamboo or woven mats at the dime store and give them a lacquer finish in Lemon Peel, Flame or Antique White. A centerpiece is always a good focal point. The colors of seasonal flowers such as golden daffodils, or a medley of white, pink and purplish-black tulips can be repeated in lighter tints in mats or china. Often a menu that is naturally colorful (paella or curry) lends itself to unusual table accents. The table top itself may suggest a compatible color scheme. Black lacquer needs glowing colors; white marble, sharp accents; mellow mahogany, warm pastels. The accessories on the table, like the accessories in a room, are the high lights—gleaming brass, copper, silver or crystal. Another basic decorating rule that applies to tables is always to include somewhere a touch of white (china, napkins, flowers or candles); white makes every color look truer.

1

Petal pink china and linens on a pool of glass make an inviting summer tea table. All textures and colors, from the china and Carnation Pink napkins to the sleek silver and white wicker plate, have a refreshing quality. For a light touch, the silver tea service is set on a reed and lacquer tray. A potted azalea by the window repeats the rosiness of the china, a subtle touch of color emphasis that helps to blend the table and room scheme.

Setting by d'Argout-Ferguson.

2

Dramatic yellow mats are the dominant accents on a white marble table set for an informal lunch. Brilliant African daisies "planted" at one end of the table add warm harmonizing color. Sparkling brass accessories repeat the metallic threads in the mats. The rest of the setting is muted: charcoal napkins and smoky glass, plates with an abstract pattern in Dove Gray and Lemon Peel. Serving dishes have a contemporary look.

Setting by Isabel Barringer.

3

The menu for a buffet supper—curry with condiments—inspires a setting of Far-East splendor. Accessories in the Oriental tradition (sky colors of Blue Mist plates, fiery tones of copper, earth textures of wood, and bamboo-handled flatware) are silhouetted against a black lacquered table. Side dishes add color accents. A majestic brooding Buddha with a spray of brilliant paper butterflies turns a centerpiece into a conversation piece.

Setting by Melanie Kahane.

(*Continued*)

1. Clover Pink china and modern silver present a classic simplicity at the tea table.



2. Citron and sun-struck brass setting gives a festive air to a simple luncheon table.



3. Oriental colors illuminate an exotic buffet.



4. Mist Green silk draped over an oval table makes a lustrous setting for a spring dinner.



5. Glowing pinks [illegible] the patina of fine dark wood.



6. Hyacinth mats and [illegible] outdoors.

The friendly persuasion of color makes a table inviting

4

A lustrous cloth of Mist Green silk, cascading to the floor, gives elegance to a traditional dinner table. The use of a cloth, rather than place mats, on an oval table unifies the setting. It acts as a foil for sparkling crystal, silver and plates with a delicate laurel-wreath design. (Silver is placed face-down in the French manner.) The simple background lends itself to a stylized centerpiece: lemons, blackberries and artificial flowers heaped on a bed of leaves with matching bobeches for candles.
Setting by Michael Greer.

5

A table set with the flattering pinks of a dining alcove proves that a good color scheme is worth repeating. In contrast to the smooth surfaces of leather chair seats and silky curtains, table accessories run the gamut of textures. Place mats are thick sisal squares sprayed Clover Pink. Flatware has teak handles. Goblets are a swirl of amber glass. Napkins are Antique White linen. For a centerpiece, a brass candelabra extends in folding sections to hold white candles and pink lilies.
Setting by Ellen McCluskey.

6

A grapevine motif on china suggests a cool variation on a table setting when meals are served outdoors: a color scheme of mauve-blues that could have come straight from the garden. Hyacinth-colored place mats, used crosswise, stripe a narrow wood planked table. Amethyst fruit bowls and linen napkins blend in. The crowning color accent for this close-harmony scheme is found in the centerpiece: fresh-cut daffodils introduce a warm sunny note that immediately brings the table to life.
Setting by Melvin Dwork.

For shopping information, see page 150.
Store directory, page 152.

VIN ROSÉ

A delightful wine for any occasion

By JAMES A. BEARD

It's a hot afternoon and you and your guests are thirsty for a drink that is light, refreshing and slightly stimulating, but not commonplace. What shall you suggest? You are planning a buffet with cold dishes and one main hot casserole—a garlicky spaghetti, let's say—and you want a pleasant informal wine that goes well with everything. What shall it be? Or you are giving an elaborate dinner complete with fish, roast beef and cheese courses. Must you serve three wines, or is there one economical wine that can be served through the dinner? Or suppose you plan a summer garden party for twenty guests, and will serve a variety of cold dishes. Champagne, you feel, is too elaborate. Is there a really good substitute?

In all these different situations, the answer is vin rosé. Like champagne, rosé wines complement any food. Nearly everybody likes them. They are not imposing; they have charm; they still have some appeal as novelties; and their rosy color is a delight.

Fifteen or twenty years ago, rosé wines were little known in this country. In France, of course, they had long been popular. American tourists familiar with the French by-ways had encountered them and enjoyed them thoroughly. But until after the recent war, few rosés were shipped here in large quantities. For one thing, French shippers seemed to think such casual wines would not sell here. Also, some experts thought rosés were too light to travel well; they were wrong.

Many people still think rosés are a mixture of red and white wines. Some of the inferior, cheaper varieties are actually made this way, but a true vin rosé is not a mixture. The process is similar to that of making red wine. The secret of its beautiful pink color is that the grape skins are removed from the pressing before they have colored the juice too red. The best grape varieties for rosés are Gamay, Grenache and Pinot Noir.

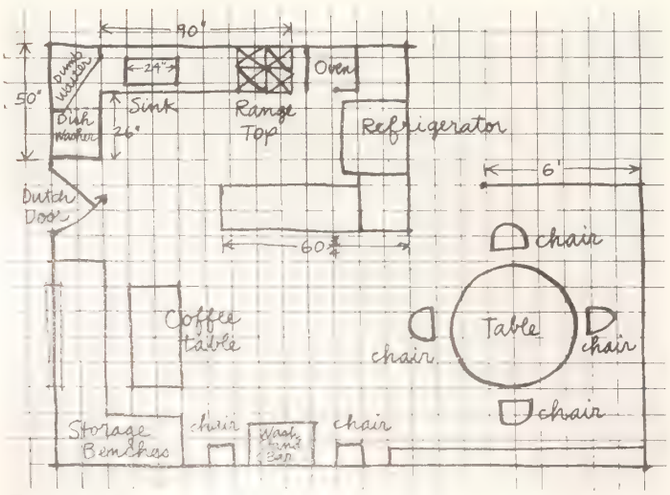
Rosés are at their peak when they are young and fresh, no older than three years. With age they lose zest. They become dull. Like white wines, they should always be lightly chilled. They are not wines that call for pomp or respect. When you serve them, you need not be gentle for fear of disturbing them or stirring up sediment. No need to sniff them solemnly or swirl them about in your mouth. They are not noted for bouquet, but for a tart fruitiness. When you drink a rosé, cast aside all pretensions and just enjoy the taste and color.

Rosé wines always remind me of the Mediterranean coast near the Riviera. Perhaps that is because the native wine of this region is mostly pink and almost every restaurant there serves it *en carafe*. *(Continued on page 164)*



At first sight, the kitchen, a hole gaping in the ceiling and littered with trash, was discouraging.

CASE HISTORY OF A KITCHEN IN THE MAKING



Rough plan incorporated the owners' ideas of an attractive center for cooking, dining and entertaining. Addition gained by removing wall permitted compact arrangement of equipment.

Who would dream of buying a house for the kitchen? Marcia and Bill Wallace, scouting Manhattan's East Eighties for a brownstone with a moderate price tag and possibilities, concentrated on the kitchen for a good reason: to remodel and furnish four floors was beyond their immediate budget, but they wanted a place for cooking, dining and entertaining while they finished the rest of the house in easy stages. The kitchen in the house they bought could hardly have looked more discouraging. "It looks as if a family of fourteen once lived in this one room," Mr. Wallace said. But to the Wallaces, who love to give parties, the kitchen had several advantages. A door opened directly to the garden, perfect for outdoor living in summer. There was plenty of space, light and air and the floor area could be increased by removing a wall to include the old pantries. There was even that old-time blessing, a dumb-waiter, to save trips up and down stairs. (*Continued on page 153*)

GSBY

Halfway stage sees equipment installed and painting finished. White wall cabinets match the white-painted perforated hardboard and brick-papered walls. Base cabinets are the same slate blue as the undercounter dishwasher and the refrigerator. Counters are light blue ceramic tile. Floor (still to be laid) will be black rubber tile. Swatches of curtain fabrics, wallpaper samples and various accessories are being considered to make sure that the decorating scheme will have harmony of color, scale and texture.



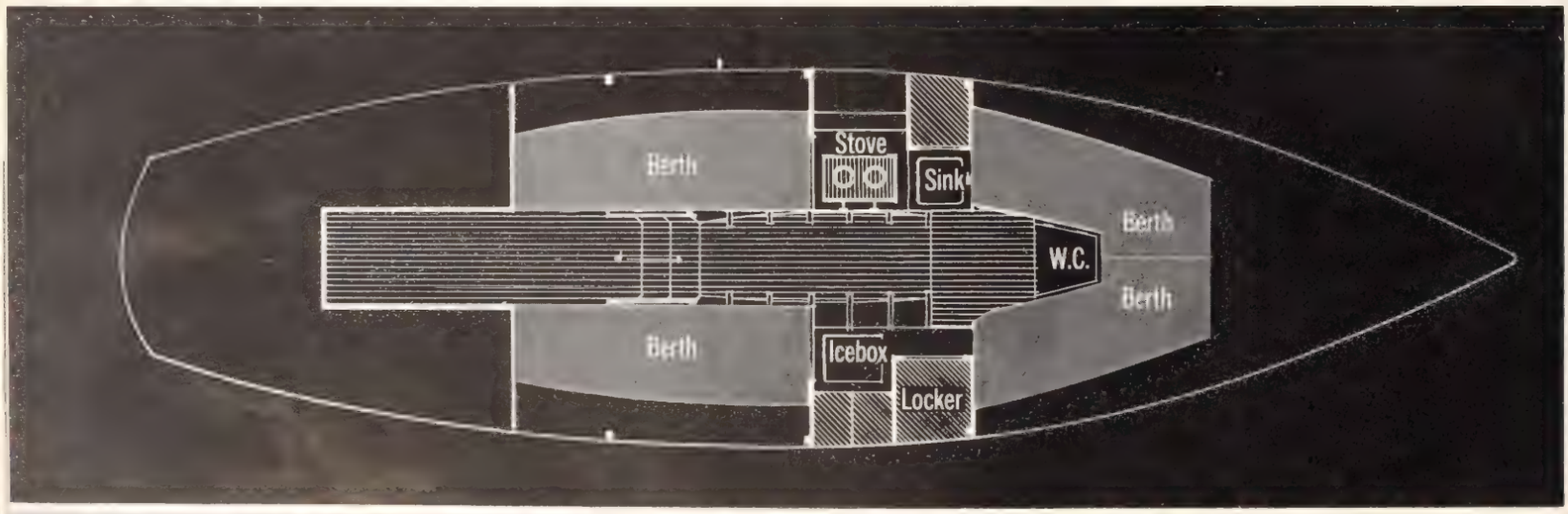
Island counter serves as a room divider and buffet between the cooking center and the dining area. Dining area will be in ell at far end of room, convenient for serving and screened by counter from a mealtime view of dishes in the sink. China cabinets under counter have sliding doors on each side. The full-size refrigerator has handy swing-around shelves. Cabinets can be built in over it when more storage is needed.

Dishwasher and refrigerator by General Electric.



THE COMPLETE ESCAPE, UNDER SAIL

By ROBERT N. BAVIER, JR.





Gulf Stream 30

A sleek new 29½-foot auxiliary sailboat, Gulf Stream 30 has four berths, a two-burner stove, an ice box, toilet and enough storage space for a two-week cruise. Because lead ballast makes her impossible to capsize, an amateur can handle her in rough weather. Her auxiliary engine drives her at seven m.p.h., thus insuring her return to port even if she is becalmed miles from home.

With both the time and money to spend on a full-time hobby, an astonishing number of Americans—20,000,000 by latest estimate—has taken to boating. This boating boom has grown so phenomenally that weekend yachtsmen in densely populated coastal areas are creating traffic jams in narrow channels, and many are hard put to find mooring space for their boats. Motorboat sales have doubled in ten years, and youngsters by the thousands are being taught the art of sailing at yacht clubs, marinas, summer camps and municipally operated schools.

Whenever 20,000,000 Americans display so much enthusiasm for anything, there must be a plausible explanation. And, in fact, there is. Boating, more than any other hobby, represents the



ROSENTHAL

OR POWER

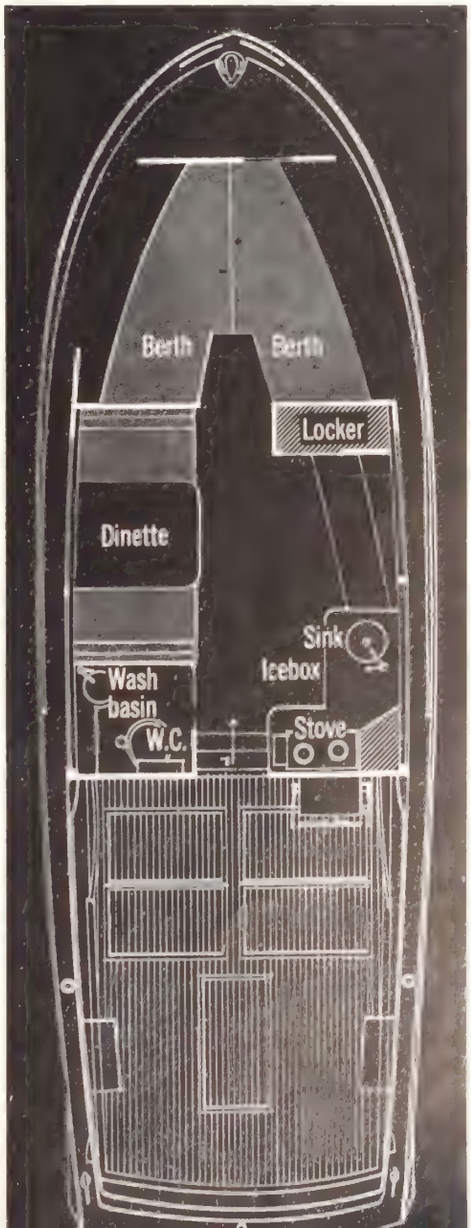
Two boats for family cruising

complete escape. When a family steps aboard and casts off the mooring lines, they are performing a gesture, both real and symbolic, which launches them on a healthy withdrawal from daily tensions.

Happily, despite cramped mooring and maneuvering quarters in some places, there is plenty of water for everyone. The coastline of the continental United States, including thousands of inlets and bays, stretches 53,677 statute miles. Saltwater sailors living at almost any point on this vast shoreline can strike out safely on vacation cruises that take them through hundreds of miles of interesting waters.

Inland, too, most boating enthusiasts can find a place near home to launch their craft. The nation has 47,661 square miles of inland water. A great part of it has been collected and stored by man, through the development of enormous hydroelectric projects like the Tennessee Valley Authority. In no less than 30 states, the largest single body of water is man-made.

Even more impressive than the sheer number of boatmen pleasurably plying our coastal and inland waters is the style in which they are doing it. The age of the palatial yacht, owned by a tycoon and staffed by a 65-man crew, began to expire quietly 15 years ago when the Coast Guard and Navy converted most large private craft into training vessels and sub-chasers for World War II duty. The fellow (*Continued on page 195*)





Chris-Craft Capitan

A swift and stylish-looking power cruiser, the Capitan can hit a top speed of 25 m.p.h. when fully loaded and equipped with two engines. She is a roomy 30-foot boat, with two berths forward and two others which in daytime convert to a dinette. She has a two-burner stove, an ice box, dish racks, countertop and an enclosed toilet. Her headroom is generous. Good-sized windows let in plenty of light and air.

Gardener's Month

At no time of year are plants so vigorous, leaves so green, the dew so fresh, the earth so mellow, and gardeners so young as in May—gardening's best month.

First weekend



NORTH AND EAST: To make champion foxgloves and Canterbury bells from good ones, feed them a dipperful of liquid fertilizer as soon as the ground warms up. Where a quick pick-up will accomplish useful results, as with these biennials, don't waste long-haul plant foods . . . Mark overcrowded daffodil plantings now for lifting and replanting after foliage dies in July . . . Include dwarf fruit trees in your rose spraying schedule; not the best but the easiest way to be sure of fruit at season's end. . . . Safe to start moving broadleaf evergreens, but always with an unbroken earth ball about the roots. Loosened roots can launch a year-long sulk; bared roots may kill the plant . . . MID-SOUTH: All vegetables, including melons and tomatoes, should be in the ground. For novelty as well as surprisingly sweet flavor, try new Tri-X 317 seedless watermelon . . . Transplant dwarf dahlia seedlings into the garden . . . FAR SOUTH: Florida reports Emerald zoysia grass more satisfactory than Meyer strain. Grow it from 2″ plugs, not sprigs . . . Beware white fly on the gardenias. Remedy: 5% DDT dust every 10 days . . . SOUTHWEST: Sow annuals for fall bloom in muslin shaded seed beds . . . CALIFORNIA VALLEYS: In preventing lawns from drying, have a care for roses and evergreens . . . NORTHWEST: If tempted to loaf, pick faded rhododendron blooms.

Second weekend



NORTHEAST: To bloom on Mother's Day a fine present for the head of the house is *Viburnum carlcephalum*, newest and best hybrid of the familiar fragrant carlesi species. Reaches 6′ height . . . If you suffered from floods or enjoyed heavy rains last fall, feed your big trees. Use a complete fertilizer and follow maker's directions . . . NORTH CENTRAL: Slugs are moving east; spread metaldehyde bait on compost pile, their favorite breeding ground. If there is a pet threat, net the pile with poultry wire . . . MID-SOUTH: With the ground now warm, mulch around the roses. Buckwheat hulls are tidy, ground corncobs are not. Tobacco stems are fine; so are peanut hulls, but not as neat as buckwheat. Apply liberally, 2 to 3 inches thick, after weeding and, with old plants, fertilizing them . . . FAR SOUTH: Radical pruning in climates where plants grow swiftly often aggravates the trouble it is intended to cure. Frequent mild cutting back and pinching off of young shoots induces orderly growth . . . SOUTHERN CALIFORNIA: The tin can is truly the gardener's friend; in it transplant olives and citrus varieties, any near-tropical plants where the canned roots can be moved undisturbed. Water thoroughly . . . BAY AREA: This is the best time to set bearded iris divisions, immediately after they flower. Keep them in full sunlight.

Third weekend



NORTH: Compost tends to lose its fibrous texture if left in the pile more than a season. Dig all last year's accumulation under the vegetable rows, around perennials or in the bottom of transplanting holes before piling this year's refuse . . . With frost danger past, get pot geraniums out of the house and into the flower border for handsome summer accent and plenty of September cuttings for more house plants . . . MID-SOUTH: Experimenters, try a pre-emergence weed seed preventer like Crag Herbicide #1 around some of your shrubs. Remove growing weeds first, and follow directions on the package. You may win as much as three months' grace from hoeing . . . SOUTH AND SOUTHWEST: Difference between comparative failure and success with many sun and heat sensitive plants is a lath house. Any arrangement of lath, slats or trellis strips running generally north and south and spaced their own width apart will serve. Keep plants to the north of it, on hooks, shelves, or the ground, to lower temperatures, conserve moisture around foliage and roots . . . SOUTHERN CALIFORNIA: Another note for the venturesome: grow rhododendrons in raised beds of almost pure peatmoss (to keep the alkali below root level) . . . NORTHWEST: If you didn't spray hollies two weeks ago, or even if you did, spray now with DDT to clean up emerging leaf miner, chief enemy of this superb plant.

Fourth weekend



NORTH AND EAST: The season is flattening out, with regional peaks and valleys no longer of much effect. In Wisconsin you set out violas, begonias, other bedding plants among fading tulips as you would in Maine. Everybody's corn is in; even the slowest peas are in flower. Have you planted a row of witloof for winter salads? . . . Climax the planting season by setting out a few white flowering *Vinca minor* plants under a flowering crabapple; a dozen epimediums around a birch. . . . New chrysanthemums should be planted from now till the end of June, and kept growing rapidly in moist, fertile, well-drained soil . . . SOUTH: Roses are either at their peak or past it; wise pruning after bloom determines the kind and abundance of late flowers. Good rule: leave at least three 5-part leaves on each cut stem . . . To encourage new growth, prune back to the ground rambler rose canes that have flowered . . . CALIFORNIA: In the south, water and shade are at a premium; in the valleys, protection from drying winds: around San Francisco, sunlight and a good five-cent cure for mildew. This is the time when sound technique, rather than inspiration, begins to pay off . . . NORTHWEST: Get the big dahlias started, covered 2″ or so in holes 6″ deep, to be filled as shoots emerge. For appearance's sake set short marker stakes now; replace with tall ones when the plants are big enough to use them.



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HOUSE & GARDEN READER SERVICE:

Sterling
Pages 114, 115:
"Fiddle Shell," Frank Smith Silver Co.
"Classic Antique," Tuttle Silver Co.
"Williamsburg," The Stieff Co.
"Reigning Beauty," Heirloom Sterling.
"Contour," Towle Silversmiths.
"Starfire," Lunt Silversmiths.
"Burgundy," Reed & Barton Silver Co.
"Grand Colonial," Wallace Silversmiths.
"1810." The International Silver Co.
"Rose." The Stieff Co.
"Theme." The Gorham Co.
"Wadefield," Samuel Kirk & Son.

Good Design
Pages 116, 117:
1. The Mayhew Shop, 603 Madison Ave., New York 22, N. Y.
2. Bullock's Downtown, Los Angeles 55, Calif.
3. Gimbel Bros., Philadelphia, Pa.
4. Rich's, Atlanta, Ga.
5. Rich's, Atlanta, Ga.
6. Fred Leighton, Inc., 15 East 8th St., New York 3, N. Y.
7. Gimbel Bros., New York 1, N. Y.
8. Gimbel Bros., New York 1, N. Y.
9. Smilow-Thielle Modern Furniture, 856 Lexington Ave., New York 21, N. Y.
10. Macy's New York, New York 1.
11. Bullock's Downtown, Los Angeles 55, Calif.
12. Macy's New York, New York 1.
13. Basket Bazaar, 133 West 3rd St., New York 12, N. Y.
14. Smilow-Thielle Modern Furniture, 856 Lexington Ave., New York 21, N. Y.
15. W & J Sloane, 575 Fifth Ave., New York 17, N. Y.
16. Basket Bazaar, 133 West 3rd St., New York 12, N. Y.
17. Form & Function, 730 Fifth Ave., New York 19, N. Y.
18. Basket Bazaar, 133 West 3rd St., New York 12, N. Y.
19. Rene Brancusi Co. Inc., 1001 First Ave., New York 22, N. Y.
20. Bon Marche, Inc., 26 East 14th St., New York 3, N. Y.
21. Rene Brancusi Co. Inc., 1001 First Ave., New York 22, N. Y.
22. The Workbench, 46 Greenwich Ave., New York 11, N. Y.
23. Gomprecht & Benesch, 316 N. Eutaw St., Baltimore 1, Md.
24. Rapson, Inc., 282 Dartmouth St., Boston, Mass.
25. Bloomingdale's, New York 22, N. Y.
26. Frank Newman Co., Mission St., San Francisco, Calif.

Curtains
Page 120, top; left:
Glass top table, wrought iron trim; natural wood and wicker chair, wrought iron trim; separate foam rubber cushion. John B. Salterini Co.
Center, right:
Double contour chair, golden rattan core; wrought iron frame. Tropi-cal.
Bottom, left:
Table, wicker and wrought iron, 42" diameter; matching stool, 15" diameter. Tropical Sun Co.
Page 121, top:
Lounge chair and ottoman, covered in white vinyl; black aluminum frame. Daystrom Furniture Co.
Center, left:
Folding sun cot, covered in bottle green canvas; aluminum frame. Adams Engineering Co.

Campaign Chest
Page 128:
Brass lamp, black paper shade. At Accessories & Design, 112 East 55th St., New York 22, N. Y.
Cups and saucers, deep pink Norwegian flint ware. At Sweden House, 12 West 50th St., New York 20, N. Y.
Demitasse spoons, "Stanton Hall." Heirloom Sterling.
Page 129:
Four-speed record changer; automatic, high fidelity. V-M Corporation.
Page 130, top, right:
Lamp, carved wood painted white and gilt; white paper shade covered in grass cloth. At Accessories & Design, 112 East 55th St., New York 22, N. Y.
Bottom, right:
Lamp, Italian carved gilt wood; obelisks; Derby saucer; white porcelain planter. At Accessories & Design, 112 East 55th St., New York 22, N. Y.
Page 131, top, left:
Pink and white ash tray. At Accessories & Design, 112 East 55th St., N. Y. C.
Top, right:
White porcelain vase. At Accessories & Design, 112 East 55th St., N. Y. C.
Dinner and cream soup plates, "Sheraton" china, white with gold rim. Theodore Haviland & Co.
Glasses, "Classic" amethyst bowl with crystal stem. Fostoria Glass Co.
Flatware, "Stanton Hall." Heirloom Sterling.
Table cloth, blue linen, white embroidery; napkins to match. John Matouk.
Sterling candlesticks. At Siegel Jewelry Co., 134 Monroe Ave. N. W., Grand Rapids, Michigan.
Bottom, left:
Portable television set, sun gold and ivory finish. General Electric Co.
Bottom, right:
Lamp, wood base, lacquer finish, 33" high; laminated gray silk shade. At Accessories & Design, 112 East 55th St., New York 22, N. Y.
Plates, Encanto Nuevo "Magnolia" Franciscan China. Gladding McBean.

Table settings in H&G colors
For more information about table accessories, write to H&G Reader Service.
Page 141, top:
Tea service and flatware, "Fairfax" sterling. Gorham Silver Co.
Plates, cups and saucers, Encanto Nuevo Franciscan China in H&G Clover Pink, platinum rim. Gladding McBean. Place mats and napkins, hand embroidered linen and organdy, in H&G Carnation Pink. Imperial Linens.
Bottom, left:
Plates, "Shells" abstract pattern in H&G Dove. Lemon Peel accent. Caribe-U. S. China.
Flatware, "Contour" sterling. Towle Manufacturing Co.
Goblets, "Tulip" design. Royal Leerdam of Holland.
Ebony salad bowl and servers. Rim-Rock Studios.
Bottom, right:
Dinner plates, "Traditional" earthenware in H&G Blue Mist; demitasse cups, "Traditional" black basalt; white bone china saucers. Josiah Wedgwood & Sons.
Stainless steel flatware, bamboo handles. The Clement Co.
Demitasse spoons. Dirilyte Corporation.
Napkins, H&G pale Mustard "Colorflax" linen. John Matouk.
Page 142, top:
Royal Worcester "Adams" bone china; laurel wreath in H&G Mist Green; gold rim. Worcester Royal Porcelain Co.
Stuart crystal, "St. James" pattern. Worcester Royal Porcelain Co.
Flatware, "Old French" pattern sterling. Gorham Silver Co.
Napkins, white Irish linen, hand hemstitched; 22" square. Irish Linen Guild.
Bottom, left:
Plates, "Brown Tapestry" imported earthenware. Waertsila.
Goblets, plain plate, hand-blown Mexican glass. Fred Leighton.
Flatware, Dansk "Fjord" stainless steel; "Kongo" serving fork. Dansk Design.
Napkins, "Flaxnap" linen, fringed edge, in H&G Antique White. Leacock & Co.
Bottom, right:
Plates, Spode "Valencia" earthenware; wreaths of grape clusters in H&G Hyacinth. Copeland & Thompson.
Stemware, clear crystal with bubble stems, "Marjatta" pattern; lilac, and crystal bowls. Waertsila.
Flatware, Williamsburg Restoration reproductions, sterling. The Stieff Co.
Woven mats in H&G Hyacinth; lilac linen napkins. Peter Todd Mitchell.

A Young Couple
Page 105:
Flip-top table; walnut Formica when closed; off-white Formica, open; brass base. Avard (through your decorator).
Side chairs, cherry, black finish; rush seats. House of Italian Handicrafts (through your decorator).
White "Nobility" carpet, made of Avisco rayon (cut round for photograph). Cabin Crafts-Needletuft.
Brass clock, 8-day movement. At Lampland, 579 Sixth Ave., New York 11.
Lighting fixture, wicker and rice paper; imported. Lightolier.
Woodcuts by Antonio Frasconi; unframed. From Weyhe Gallery, 794 Lexington Ave., New York 21, N. Y.
Brass bowl, 17" diameter. At Bonniers, 605 Madison Ave., New York 22, N. Y.
Page 106, top:
Sleep sofa, foam rubber cushions; upholstered in black and white tweed. Chesapeake-Siegel-Land.
Armless chairs, wing chair and ottoman. Erwin-Lambeth, Family Circle Div.
Fabrics on armless chairs: cotton taffeta, "Aqueduct" in H&G Green Olive; cotton and rayon, "Cadiz," in H&G Lemon Peel. Schumacher (through decorators).
Fabric on wing chair, ottoman: cotton and rayon "Balleroy Check." Shulman Fabrics (through your decorator).
"Do-it-yourself" table, white Micarta top; walnut legs with brass cuffs. Macke-Dale Door Store, 247 East 51st Street, New York 22, N. Y.
Tambour cabinet with base, 2 doors; teak finish. John Stuart.
"Makura" hassock, brass table base; foam rubber cushions upholstered in antique satin. Nettle Creek Industries.
Fabric for slipcovers on hassock cushions, cotton and rayon "Etruscan" cloth, in H&G Emerald and white. Waverly.
Carpet, "Futura," made of Avisco rayon; black and white, with gold Lurex. Cabin Crafts-Needletuft.
Lamp, brass with marble base; foil shade covered with matting. Stiffel. Large wooden box at America House, 32 East 52nd St., New York 22, N. Y.
Ash trays, brass bowl, at Bonniers, 605 Madison Avenue, New York 22, N. Y.
Bamboo lamp in H&G Lemon Peel, white parchment shade. Kessler.
Canisters covered with Japanese paper, lacquered. At Georg Jensen, 667 Fifth Ave., New York 22, N. Y.
White "handkerchief" glass bowl. Raymore Manufacturing Div.
Lamp (beside wing chair), brass base, white matchstick shade. At Almco. 50 East 53rd St., New York 22, N. Y.
Cigarette box, H&G Bitter Green leather. Barbros, Ltd.
Glass vase, 16½" high, at Bloomingdale's, New York 22, N. Y.
Original woodcut, "Monument to the Sun," by James Forsberg. From The Contemporaries, 992 Madison Ave., N. Y. 21.
Original woodcuts, "Summer Playground," by Leona Pierce; "Goose," by Gertrude Quastler. Original ink drawing on rice paper, "Cricket Match," by Chi Kwan Chen. From Weyhe Gallery, 794 Lexington Ave., New York 21, N. Y.
Page 107, center, right:
Brass cache-pot, at Gimbel Bros., New York 1, N. Y.
Painted wood birds, from Sweden. At Bonniers, 605 Madison Ave., N. Y. 22.
Basket tray. American Basket Corp.
Cordial decanter, pottery, in H&G Cerulean; cordial glasses in H&G Bitter Green and Cerulean. At William Hoerring, 106 East Broadway, Alton, Ill.
Tray, 10" diameter, with brass gallery. At Montici Shop, 839 Lexington Ave., New York 21, N. Y.
Bottom, left:
Standing lamp; brass shaft, white shade. Laurel Lamps Mfg. Co.
Brass bucket, 6½" high. At Gimbel Bros., New York 1, N. Y.

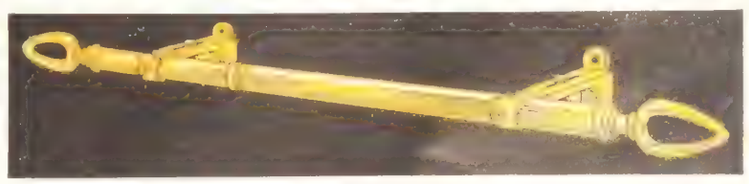
SHOPPING INFORMATION

Page 108, bottom:
Limoges coffee pot, white. At Bonniers, 605 Madison Avenue. New York 22, N. Y.
Brass tray, 16″ diameter, with lattice gallery. At Montici Shop, 839 Lexington Ave., New York 21, N. Y.
Page 109, top, left:
"Domino" garment bags; Everglaze chintz with metallic dots. Grandeur Products.
Brass umbrella stand. At B. Altman & Co., New York 16, N. Y.
Bottom, left:
Glasses; "Belga" old-fashioneds, high balls; "Copenhagen" cocktails. Skandiart.
Martini pitcher, "Long John." At Tomorrow's Heirlooms, 134 Liberty St., N. Y. C.
Round mirror tray with brass rim. At Penthouse Gallery, 15 West 55th St., N. Y. C.
Bottle opener with bamboo handle; brass ice tongs, glass vases. At Bloomingdale's, New York 22, N. Y.
Waste basket: basket urns with metal liners. American Basket Corp.
Bottom, right:
Desk, mahogany top and legs, three white drawers. Knoll-Drake.
Black arm chair. 5-slat back. rush seat. At Carson Pirie Scott, Chicago.
Double pin-up lamp. At Americraft, 903 First Ave., New York 22. N. Y.
Clock, 8-day movement. Kessler.
Original woodcut, "Sheep," by Antonio Frasconi; etching, "Interior 1951," by Abramowicz. From Weyhe Gallery, 794 Lexington Avenue, New York 21, N. Y.
Pitcher, "Vallauris," green pottery; round brass covered box. At Bonniers, 605 Madison Avenue, New York 22, N. Y.
Cigarette box, picture frames, in H&G Bitter Green leather. Barbros, Ltd.
Wood mortar, round wood box with cover. At America House, 32 East 52nd St., N. Y.
Page 110, top:
Double brass wall-bracket lamp. At Americraft, 903 First Ave., N. Y. C.
Bottom:
Apothecary jars. At Penthouse Gallery, 15 West 55th St., New York 19, N. Y.
Page 111, top, left:
Wallpaper: "Masquerade and Butterfly" (on walls); "Butterflies"(on ceiling). Pippin Papers (through your decorator).
Towels, "Serenade," in H&G Emerald and H&G Sky Blue. Fieldcrest Mills.
Shower curtain, "Taffaflure," in H&G Pastel Sky Blue. I. B. Kleinert.
Cotton rug, in H&G Emerald Green. Russell-Lacey Mfg. Co.
Center, left:
Four-drawer chests, walnut finish; mirror with frame. Sligh Furniture.
"Do-it-yourself" television table; unfinished walnut top; brass tubular legs. At Macke-Dale Door Store, 247 East 51st St., New York 22, N. Y.
Cotton taffeta, "Aqueduct," in H&G Green Olive (on chair cushions). By Schumacher.
Portable TV set; sun gold and ivory. General Electric Co.
White opaline lamp with brass base, white paper shade. Warren Kessler.
Cordial decanter. H&G Cerulean Blue, at Arthur's Studio of Interiors, 19449 Livernois, Detroit 21, Mich.
Apothecary jars, glass, at Penthouse Gallery, 15 West 55th St., N. Y. C.
Top, right:
Headboard, "Erica," polished brass; baked lacquer finish. Sherrill.
Night stand, walnut finish. Sligh Furniture.
Tea cart, walnut finish. John Stuart.
Carpet, "New Pebbleweave" wool in H&G Blue Mist. James Lees & Sons.
Tissue-cale chintz, "Anemones"; matching dust ruffles; white quilted chintz coverlets. Cyrus Clark Co.
Green Limoges leaf ash tray (from set of 6) at Bergdorf Goodman, N. Y. 19.
Coffee pot, silver plate with Pakawood handle; stacked sugar and creamer. Friedman Silver Co.
Flatware, "Silver Sculpture," sterling. Reed & Barton Silver Co.
Place mat and napkin, organdy and Indian Head. J. Abouchar & Sons.
Bottom, left:
Wallpaper, "Sailor Stripe," H&G Cerulean and white. Pipin Papers (through decorators only).
Lighting fixture, white glass globe. Lightolier.
Covered casserole, at Bloomingdale's Gourmet Shop, New York 22, N. Y.
Basket (holding biscuits). American Basket Corp.
Copper molds (heart, fish, round); maple cutting board, at Bazar Francais, 666 Sixth Ave., New York 10.
Table, glass top, polished brass tripod base. At Americraft, 903 First Ave., New York 22, N. Y.
Lamp, white opaline column; white carafe lamp; white paper shades. Kessler.
Painting in oil on rice paper, "Cat and Long Island Roses," by Fumi Komatsu. From Gallery Seventy-Five, 30 East 75th St., New York 21, N. Y.
Pottery bowl, with cover, in H&G Hyacinth. At Arthur's Studio of Interiors, 19419 Livernois, Detroit 21, Mich.
Green enamel ash tray at Bloomingdale's, New York 22, N. Y.
White Limoges plate, cup and saucer, at Bonniers, 605 Madison Ave., N. Y.
Electric toaster, copper, baked lacquer finish. Landers, Frary & Clark.
Electric coffee pot, 8 cup capacity. West Bend Aluminum Co.
Cutlery set on rack; black with copper trim. Charles D. Briddell.
Copper clad stainless steel "Patio Ware" skillets, saucepans. Revere.
Kitchen tool set, vanadium stainless steel; with hanging rack. Ekco.
Tray (on windowsill), mirror and brass. At Penthouse Gallery, 15 West 55th St., New York 19, N. Y.
Copper tea kettle, at Bloomingdale's Gourmet Shop, New York 22, N. Y.
Tall pepper mill and salt shaker, oak. At La Cuisiniere, 133 E. 55th St. N. Y.



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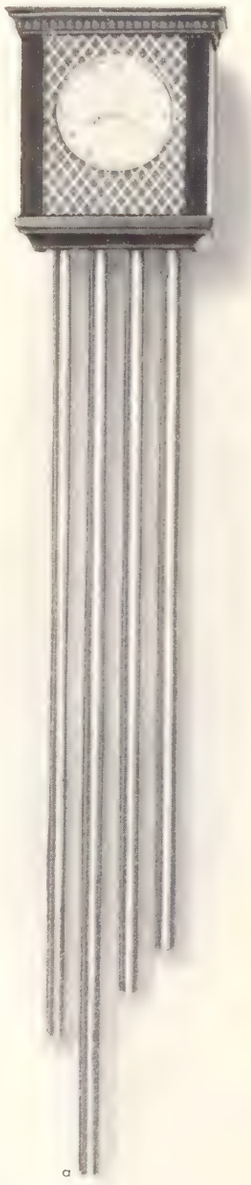
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Boston, Mass.....Paine Furniture Co.
Burlington, Vt.....The Old Bee Hive
Chicago, Ill.....Bordelon's North
Bordelon's South
Corpus Christi, Texas.....Lichtenstein's, Inc.
Dallas, Texas.....Titche-Goettinger
Denver, Colo.....Neusteter Co.
Des Moines, Iowa.....Younker's
Evansville, Ind.....Town & Country Interiors
Minneapolis, Minn.....The Dayton Co.
Nashville, Tenn.....Harvey's
Newark, N. J.....Kresge-Newark
Newburgh, N. Y.....Schoonmaker's Dept. Store
New York, N. Y.....B. Altman & Co.
Oakland, Calif.....Jackson's Furniture
Ossining, N. Y.....Griffin S. Hilliker
Ottawa, Ontario, Canada
Murphy-Gamble, Ltd.
Pasadena, Calif.....Bullock's Pasadena
Rahway, N. J.....Koos Bros., Wiss Gift Shop
Saginaw, Mich.....Wm. C. Wiechmann Co.
St. Louis, Mo.....Stix, Baer & Fuller
San Francisco, Calif.....Gump's
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Holzheimers' Interiors
Colorado Springs, Colo.....Home Furniture Co.
Columbia, S. C.....Richland Galleries
Corpus Christi, Texas.....Modern House
Dallas, Texas.....Anderson's Furniture Studios
Denver, Colo.....Howard Lorton, Inc.
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Fresno, Calif.....Turpin's
Grand Rapids, Mich.....Klingman Furniture Co.
Houston, Texas.....G. A. Stowers Furniture Co.
Indianapolis, Ind.....L. S. Ayres & Co.
Jackson, Miss.....Sid Jones, Inc.
Jacksonville, Fla.....Jones Bros. Furniture
Kansas City, Mo.....Edward Keith, Inc.
Knoxville, Tenn.....Rich's
Long Beach, Calif.....Frank Brothers
Los Angeles, Calif.....Barker Bros.
Cannell & Chaffin
Memphis, Tenn.....J. Goldsmith & Sons
Miami, Fla.....Richard Plumer, Inc.
Milwaukee, Wisc.....Klode Furniture Co.
Minneapolis, Minn.....Levoy's, Inc.
Nashville, Tenn.....Period Furniture Co.
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Oakland, Calif.....Bonynge's
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Pittsburgh, Pa.....Beck's Charter Oaks
Colonial Art Furn. Co.
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Tulsa, Okla.....Cathey's
Washington, D. C.....W & J Sloane

BUILDING DATA: GOLTRA HOUSE

(Continued from page 134)

FOUNDATION: Concrete. EXTERIOR WALLS: Brick veneer. ROOF: Asbestos cement shingles—The Ruberoid Co. INSULATION: 2" balsam-wool blanket on ceiling and side walls. DOORS: 6-panel wood and louvered—Weiss Mill. GARAGE DOORS: Wood, overhead with louvers—McKee Door Co. WINDOWS: Wood, double-hung—Weiss Mill. GLASS: Fixed, "Thermopane"—Libbey-Owens-Ford Glass Co. FIREPLACE: Automatic kindling by gas flame. Damper—Colonial Fireplace Co. INTERIOR WALLS: Plaster. CEILINGS: Plaster tray ceiling in living room; all other rooms, plaster. FLOORS: Entrance hall and bathroom, rubber tile—Hood Rubber Tile Co.: kitchen, linoleum—Armstrong Cork Co.; living room and dining room, walnut block. HARDWARE: Living room doors to entrance hall—Warren Kessler Inc. EXTERIOR PAINTS AND STAINS: Exterior brick treated with "Toxloxpore"—Toch Bros.; trim, white; front door and shutters, black—Pratt & Lambert Inc. INTERIOR PAINTS AND STAINS: Living and dining room, white; kitchen, dark green—Pratt & Lambert Inc. LIGHTING FIXTURES: Lightolier Inc. HEATING SYSTEM: Warm air; gas fired furnace—The Aldrich Company. Controls: Minneapolis-Honeywell Regulator Co. Water heater: Crane Co. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN PLUMBING FIXTURES: Crane Co. KITCHEN EQUIPMENT: Cabinets, steel—Geneva Modern Kitchens, Inc.; countertops, "Formica"—The Formica Co.; dishwasher—The Hobart Mfg. Co.; food waste disposal unit, "Waste King"—Given Mfg. Co.; range—Hotpoint Inc.; refrigerator—Hotpoint Inc.; fan—Trade-Wind Motorfans, Inc. ARCHITECTS: Mittelbusher & Tourtelot. INTERIOR DECORATOR: Lippincott-Brown. LANDSCAPE ARCHITECT: D. W. Seymour. CONTRACTOR: Peterson and Hallgren.

A KITCHEN IN THE MAKING

(*Continued from page 144*)

The first step was to have everything ripped out—old cabinets, wall, paneling, fixtures and trimmings. The Wallaces hoped to unearth sturdy old brick walls which they could paint white. After much scraping and digging ("We were almost in the house next door"), they had to admit that their walls were genuine rubble fortified with ancient newspapers advertising suits with two pairs of pants for $14. (In the end, they had to fake a brick effect with an asphalt-base, simulated brick paper for facing exteriors.)

When the kitchen was stripped to a shell, they could estimate the space and begin planning. The most convenient place for the cooking area was where the old cabinets and pantries had been. The problem was to fit in the equipment. Accustomed to hurrying home from work to juggle a meal in a tiny apartment kitchen, Mrs. Wallace knew what she wanted: a full-size refrigerator with a big freezing compartment that would hold a week's supply of food; a dishwasher, a wall oven with an automatic timer so she could have roasts during the week. ("I was so sick of serving my friends 45-minute casseroles.")

They got out a steel tape and a large supply of graph paper and enlisted the professional advice of a local contractor. ("Anyone can have ideas but you need someone who knows what he's doing to work them out. We always seemed to end up with the dishwasher in the garden.")

"No roller skating"

The fruit of their research was a workable plan. Wall oven, range top and sink were lined up along the wall with the dishwasher to the left, the refrigerator to the right. An island counter added extra working surface and storage space. Directly opposite the cooking area the Wallaces planned to have their entertaining corner—a banquette, cocktail table and

(*Continued on next page*)





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A KITCHEN IN THE MAKING

(Continued)

bar. This gave Mrs. Wallace a compact work center ("I didn't want to have to roller skate from one end to the other.") where she could cook at parties without missing the fun—one aspect of apartment living that she had enjoyed. There was plenty of space at the other end of the kitchen for a really large dining table and chairs.

Choosing a color scheme was relatively simple. The walls were painted white to reflect light, except in the dining area which would be set off with contrasting paint or wallpaper. Mrs. Wallace already had picked a combination refrigerator-food-freezer in a shade of blue she liked ("And I was fascinated by those turn-around shelves"), and a matching dishwasher. The base cabinets were painted the same color. She wanted ceramic tile for the countertops. ("I'd seen it in a good many kitchen pictures. It didn't look as clinical as some materials and had more depth of color.") She found a soft, light blue that harmonized with the slate-blue cabinets. With all the blue another large area of color would have been too much; so black tile was the choice for the floor—rubber because it gave resilience and warmth to the concrete foundation.

Stoveside Stage Setting

As the kitchen began to take shape, the Wallaces took a long second look. ("We couldn't afford to make mistakes. Once you're in a house, the kitchen is the hardest room to redo, it dislocates your life so.") They decided to separate the three areas visually with different wall textures: white "brick" as the background for the entertaining corner and a smooth surface painted blue for the dining area. ("We'll hang Audubon plates on the walls.") Perforated hardboard was used in the kitchen. ("It's so handy to have things hanging within reach. I found that out in the apartment.") Three recessed lights were set in the ceiling over each area, with additional strip lights over work areas. ("We can have lots of light or a little, sort of play theatre when we have parties.")

With the major problems settled, the Wallaces tried out fabrics and accessories. They chose a semi-sheer print with a white background for café curtains, banquette cushions in tones of plum and purple. Certain old family pieces had been earmarked for their kitchen. ("One bit of familiar furniture makes it seem like home.") A marble-topped chest became the bar. Mrs. Wallace's mother contributed a round mahogany dining table. ("Victorian, but no gingerbread and big enough to have the whole family for Christmas dinner.") They bought inexpensive captains' chairs which they will finish in the same warm reddish-brown as the table. Final decorative touches are an old kitchen clock picked up on a Cape Cod vacation for $8 and a grandiloquent initial "W" which was carved and gilded by a friend, to be hung over the bar. This summer they are going to hunt for an old ship's figurehead to mount on the garden wall, a nautical touch in keeping with the background of hooting tugs on the nearby East River.

After four months' upheaval and hard work, the Wallaces have just the kitchen they want. "There's still a lot to do, but it's wonderful," says Mrs. Wallace, "not to be making soup in the coffee pot any more."

From contractor Mike Bellucci, who watched with skeptical interest the efforts of rank amateurs to plan a kitchen, comes the accolade. "Of course it looks good," he told H&G's editors. "Mr. and Mrs. Wallace have taste."

MANUSCRIPTS

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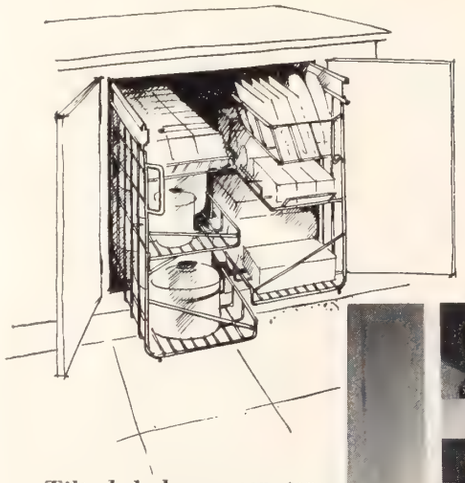
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THE INSIDE STORY

Fourteen practical ways to make the most of storage space



Roll-out shelves of varying depths for heavy or awkward-sized equipment keep cabinets neat and save energy. Here they are installed in a tall cabinet strategically near a work area. *By St. Charles*



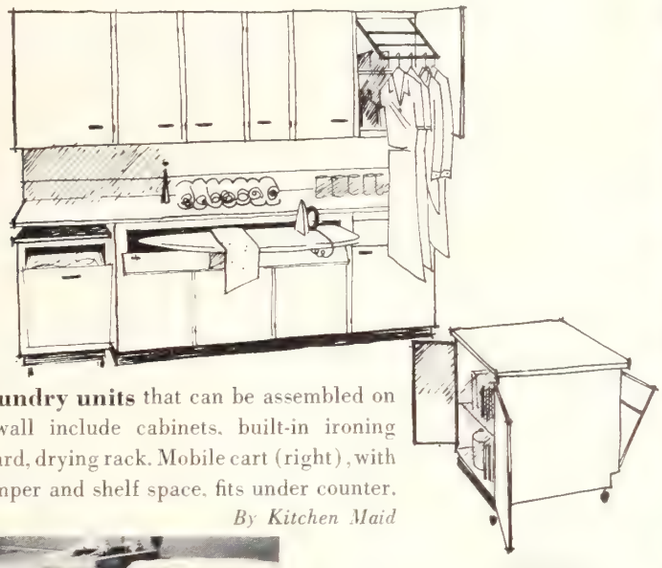
Sliding wire cradles in a new base cabinet have sections to hold odd-sized cleaning and cooking equipment. The sections are adjustable. *By Kitchen Maid*



Tilted shelves, a can storage arrangement adopted from supermarkets, keep supplies tidy and accessible. Labels can be checked at a glance for restocking. (You could convert shelves in existing wood cabinets by elevating the rear ends with cleats to form inclines.)

SZANIK

F KITCHEN CABINETS



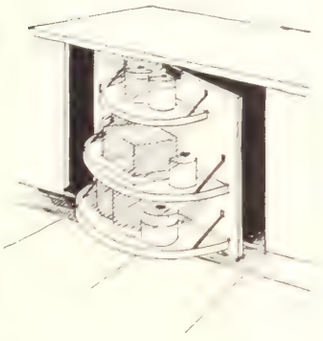
Laundry units that can be assembled on a wall include cabinets, built-in ironing board, drying rack. Mobile cart (right), with hamper and shelf space, fits under counter.
By Kitchen Maid

ROSENTREDER



NOWELL WARD

Shallow trays for linens are included in a standard base cabinet now on the market. Each pull-out tray will hold a complete set of place mats or linens, keeping them accessible and uncrumpled.
By St. Charles



Revolving shelf unit, with three white enamel shelves, attaches by pivot hinge to the cabinet door. Shelves swing around at a light touch. This is a good place to store canisters or heavy appliances you use frequently.
By Washington Steel Products



Sliding shelves that glide smoothly on nylon rollers make it easy to reach and see bottled foods. Shelves and pull-out wire baskets for vegetables can be built in existing cabinets.

(Continued on next page)



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Super-smooth polishing! Twin brushes revolve in opposite directions to give *ring-free* finish. 12" brush-width does large areas *faster!* Won't mar baseboards.



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The Regina Corporation, Rahway 39, N. J.

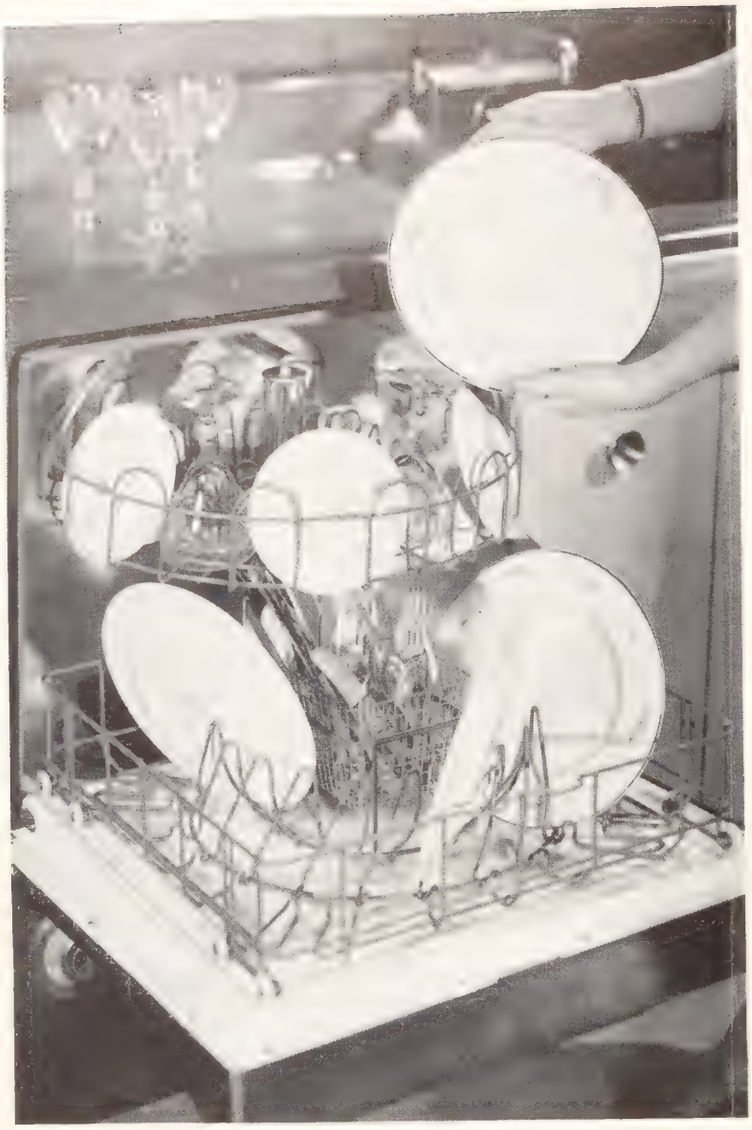
Please send free "Bulletin 44—Care of Floors," and name of nearest dealer.

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Dishes, glassware, silverware, pots and pans—everything comes super-clean and streak-free with new non-spotting Calgonite. Yet it's safe for finest china. Today, see what wonders Calgonite performs in *your* dishwasher.

Look for the bright, gold and white foil package at your local store.

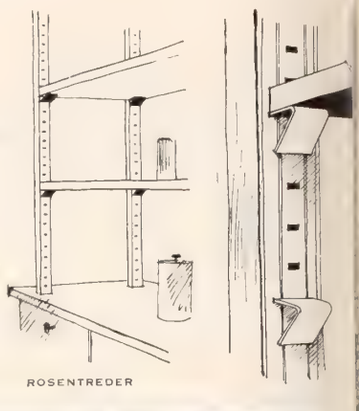
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THE INSIDE STOR

Point-of-use storage saves you many steps

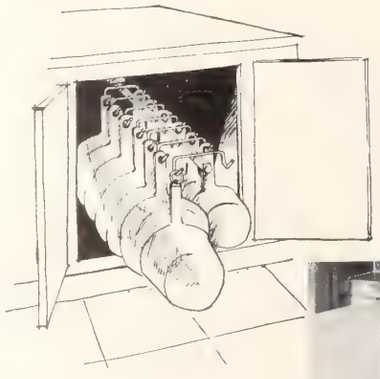
Shelf assembly kit has steel standards and supports on which you can install shelves in cabinets or over a counter. Supports can be adjusted for any depth shelf.



ROSENTREDER



Corner cabinet with double doors is accessible from two work areas and easy to reach. Space below the ovens, ordinarily wasted, holds a child's table and stool.



Sliding pan rack to be installed on the underside of a cabinet is made of steel, measures 20″ x 5¼″, holds 14 pans.

By Knape & Vogt

OE GEN



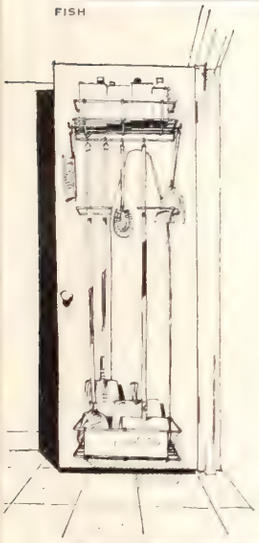
Barbecue storage unit has drawers for charcoal and tools that can be pulled out on either side of a counter room divider. Narrow sections for trays are open on both sides.

OF KITCHEN CABINETS *(Continued)*

Door storage makes for kitchen efficiency



FISH



Shallow shelves in cabinet keep cans easy to reach and clearly visible. They leave room for similar shelves and tray compartments on the doors.

Utility rack can easily be fixed to the back of a cleaning closet door. It adds storage space for working materials, keeps bulky items such as an ironing board neatly filed, accessible.

By Dennis Mitchell Industries

SHERMAN



Triple door unit takes no more space than a single cabinet yet holds dozens more glasses. On the shallow shelves glasses are handy and protected by the racks.



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WHEN YOU TRY TO SELL IT?



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VIN ROSÉ

(*Continued from page 143*)

Perhaps it is also because I first came to know and like rosés in the little Mediterranean seaport of Cassis. I was stationed in Marseilles during the last part of the war and made many trips to nearby Cassis to enjoy the delicious fresh seafood in the restaurants. This tiny town would make a delightful setting for a gay musical comedy. The little buildings all jammed together facing the harbor are painted a wide variety of colors—pastel blues, yellows, pinks—and across from them the small fishing craft are lined up. Rising steeply behind the waterfront are the hills, their slopes neatly patterned with rows of vines. Almost everyone who isn't a fisherman runs a vineyard. The restaurants serve excellent combinations of the food from the sea and the wine from the hills. The rosés are truly pink and dry, but soft: perfect with the rich bouillabaisse of the region, with rock fish and with those garlicky dishes the people of Provence prepare so well.

All along the coast, from Marseilles to the Italian border, are vineyards that produce rosé wine. Besides those from Cassis, the best known come from around Bandol—from Chateau de Selle and Chateau de Saint Martin. Many of the fine restaurants (such as La Bonne Auberge) in the area around Cannes, Nice and Monte Carlo own their own vineyards or at least have rosés bottled under their own labels. Guests in all the famous hotels down pink wines in huge quantities.

Rosé at its best

Although vin rosé is so closely identified with the sunny Mediterranean coast, the finest and most famous pink wines come from near Avignon in the Rhone valley. They have a higher alcoholic content than most rosés, they are sturdy—sturdiness is a characteristic of Rhone wines—and they ship well.

The best of the Rhone pinks are from the village of Tavel, and you should look for that name on the bottle. Tavel rosés are made from Grenache grapes; they are dry, fruity, deep pink in color, superbly refreshing. Excellent wines are bottled by the village cooperative and by Chateau d'Aqueria. Other fine Rhone rosés are shipped by Chapoutier and Brotte-Armentier.

From a bit farther south toward the Mediterranean comes another pink wine known as Rosé de Vaucluse. Light in texture, and more delicately pink than Tavel, it is a delightful selection for a summer luncheon.

The Anjou district of the Loire valley produces several rosés. To my taste, these are a little too sweet but other people enjoy them. Alsace produces a gay, fruity rosé as well as a very pale pink that is popular with the local people who call it *vin gris*. Many Frenchmen say that Rosé d'Arbois from the Jura mountains rivals the Tavel rosés. I cannot agree, for I feel it lacks the refreshing quality I associate with pink wines. Even so, it is worth trying if you find it in your wine shop.

Until recently, the great wine districts of Bordeaux and Burgundy produced no vin rosé for export. What little was made was usually drunk right in the neighborhood. Now around Marsannay, a little town near Dijon in Burgundy, a rosé wine is being produced. You can drink it in many local restaurants, and it may win wider attention. In Bordeaux the growers and shippers have noted the rising popularity of pink wines and a Bordeaux rosé is now available in many American wine shops.

Not confined to France

Probably the strongest, heartiest vin rosé comes from the island of Corsica. It is much in demand along the French coast opposite the island because its almost rough quality makes it a good complement to the highly seasoned fish dishes so popular in the area.

At least some pink wine is produced in almost every wine region, and so we are beginning to have a fairly wide choice. Look for an excellent Italian rosé; you will find it to be earthier than the French products—a blunter drink. A crackling, almost sparkling, pink wine comes from Portugal. And I have tasted one or two Algerian rosés that were not too bad, though they lack the French finesse.

California now offers some genuinely good rosé wines, made from Grenache and Gamay grapes. Be sure to look for these varietal names on the labels. A pinot rosé is also being made, but it's hard to find.

New York State, too, offers some interesting rosés made primarily from native grapes. (American rosés will be more fully discussed in future columns on wine.)

It's strange how many people have never tasted pink champagne. It is made just as other pink wines, by allowing the dark

rape skins to stay in the juice ust long enough to color the wine elicately. The best wines of the hampagne area do not go into ink champagne; it lacks the epth of the great whites, it leans o the sweet side and it is less exensive. Great Champagne firms nd true champagne lovers conider it a freak. But there are ocasions when it is delightful—ineed, just the right answer. For xample: when the college crowd ome for the summer is gathered or a formal party on the terrace. r for an elaborate dinner preceding a dance, serve pink champagne and they will be thrilled. Or erve it for a Sunday brunch. Or se it as the basis for a punch owl.

After you have tasted a few rosés, you'll settle on a favorite—probably French, Italian or Californian. Differences among rosés are not vast (Tavel has more "personality" than the others), but the differences are interesting. If you are buying a French import, buy "young." Other than this precaution, it's hard to go wrong. The year—vintage—means little in a rosé. You are buying simple wine. It has no great pretensions.

Remember to chill rosés slightly before serving, but don't let them get icy cold or you will kill the fruity flavor. Try them as afternoon coolers, aperitifs, with brunch, luncheon or dinner and use them as a base for light-hearted summer punches. They are particularly colorful with strawberries awash in the bowl.

Coming in June

Poet Ogden Nash considers the problem

WHITHER THIS SUMMER?

ON YOUR NEWSSTAND MAY 17TH



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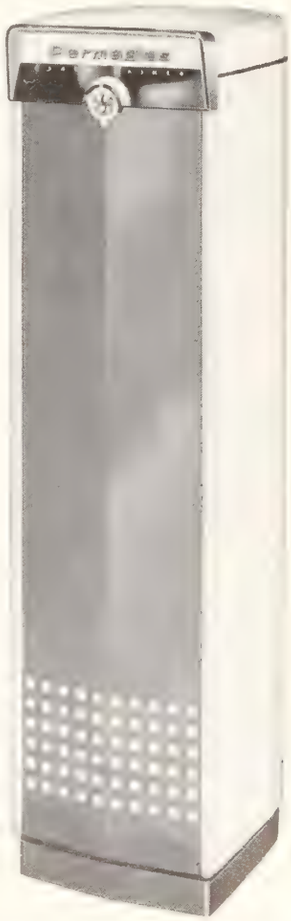


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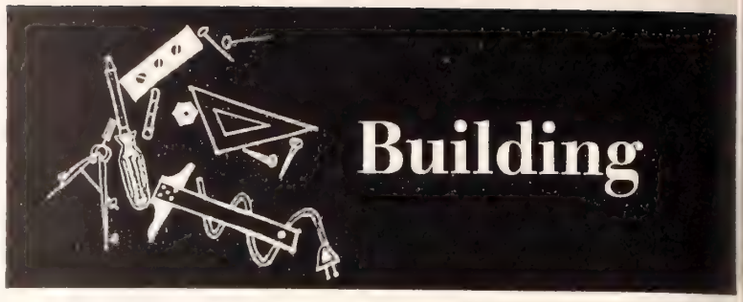
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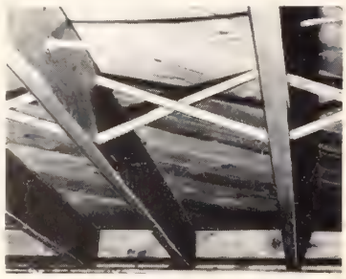
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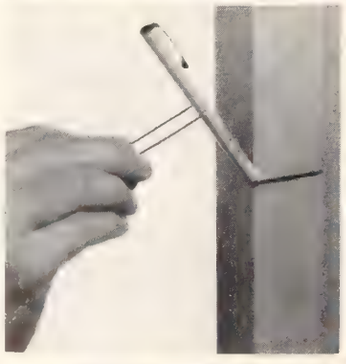
BETTER THINGS FOR A BETTER HOME



Steel bridging to reinforce floor joists and prevent squeaky floors can be installed without nails or screws. Sharp spurs at each end hold it in place. Set of 2 braces, 35c. By Taber Bushnell Co., Minneapolis, Minn.



Floor-to-ceiling window is made of 4 identical sash units that are placed in different positions to act as an awning window at top, casements in the middle, and hopper at bottom. Sash unit comes in 11 sizes, with screens, hardware, weatherstripping included. By Curtis Companies Inc., Clinton, Iowa.



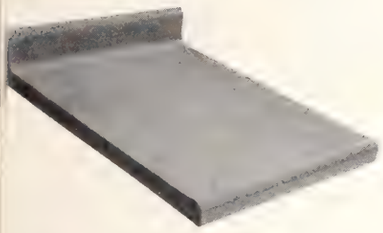
Magnetic tool shaped like a pen finds hidden metal objects up to 100 times its own weight. Tool locates wall studs, covered outlets, and nails in tires. Picture shows how magnetic-tip swings toward nail as it passes over surface. 98c at hardware or department stores. By Reder Mfg. Co., Franklin Park, Illinois.



Roofing cement secures loose or windblown asphalt shingles. Cement is packed in handy cartridge that fits standard calking guns. Bird & Son, E. Walpole, Mass.

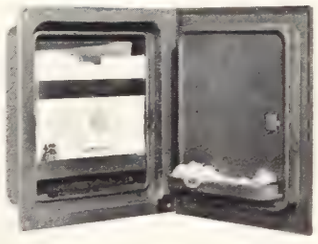


A new tile (porcelain on aluminum) weighing 8 oz. a sq. ft. can be installed by the amateur. Comes in 12 colors, and is acid-resistant. 98c a sq. ft. with mastic and trim. Vikon Tile Corp., Washington, N. J.



Plastic-surfaced countertop unit for kitchens and bathrooms is molded in one piece to avoid dirt-catching corners and seams. Top is 25″ wide. Comes in 5′. 6′. 8′ lengths. It is made by Westinghouse, distributed by U. S. Plywood Corporation.





Built-in wall safe fits in any standard 4″ wall. It can be concealed behind pictures or curtains. Shipping weight: 40 lbs. Made by Kwikset Sales and Service Co., Anaheim, Calif.







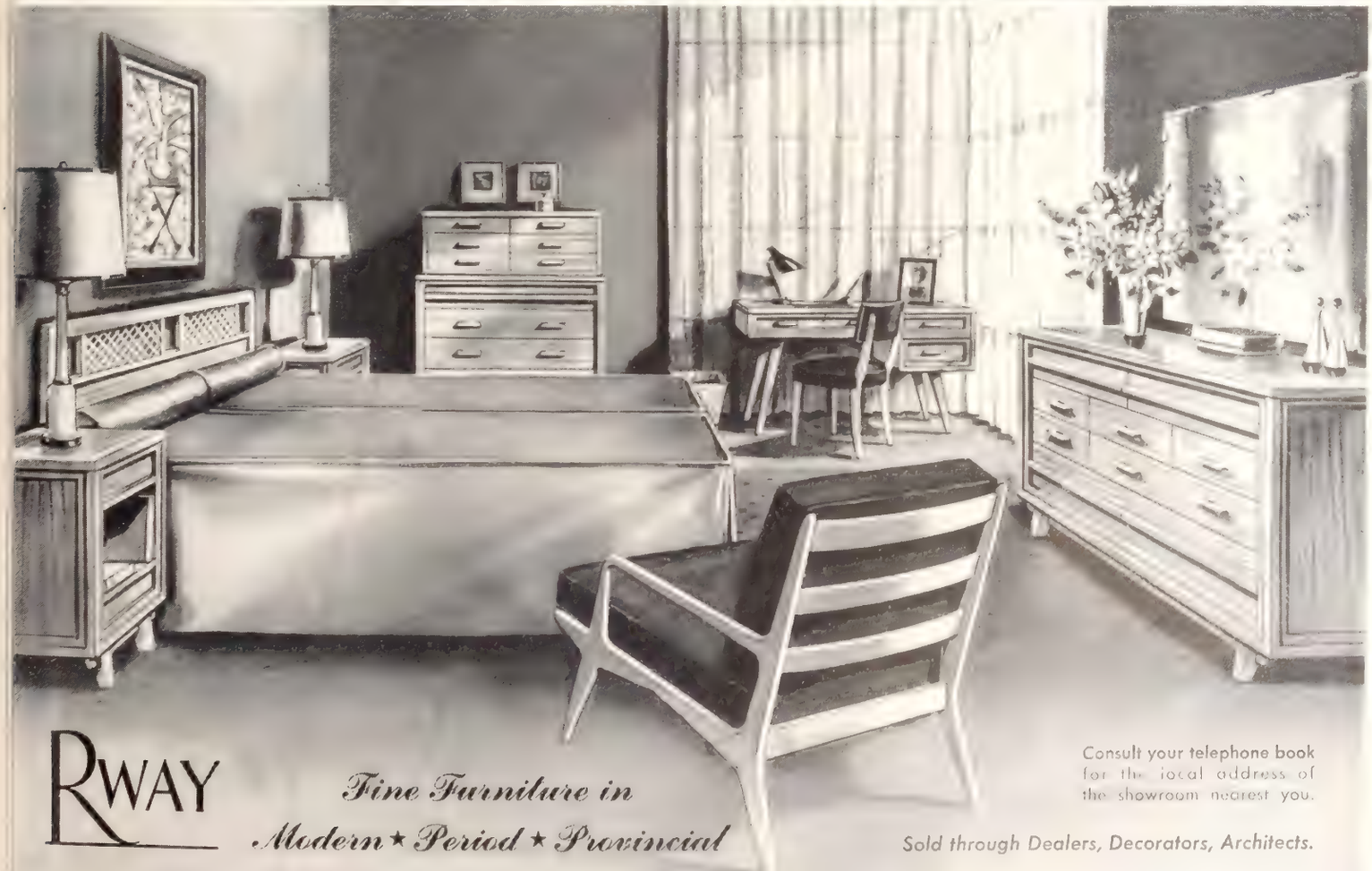
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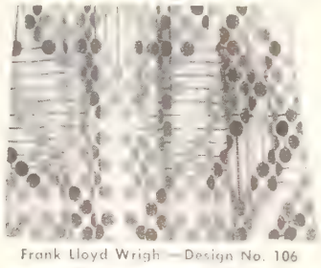
Plum Crazy



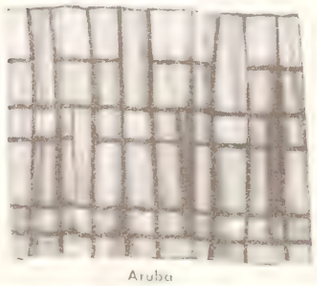
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Canister vacuum swivels and glides on carousel base. It has a suction dial, seven attachments including sprayer, de-mother. Cord winds around base. AC or DC. In two-tone turquoise. $69.95. *Westinghouse.*



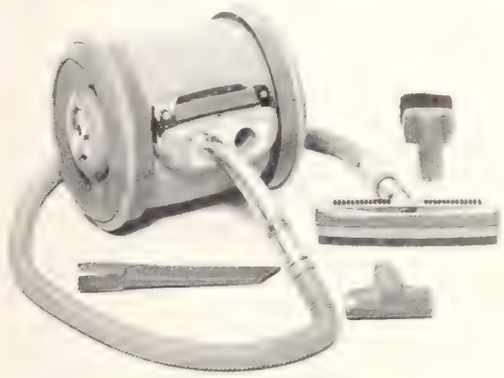
Tank-type vacuum has snap-out wheels. Plastic hose provides more flexibility for cleaning. AC or DC. In coral or gray. $89.95. De-mother, sprayer, buffer, $9.95, plus floor polisher for 1 cent more. *Universal.*



Vacuum on dolly can be dismounted for stationary cleaning. When moving, plastic bumper protects furniture. It has seven attachments, storage case. AC or DC. In driftwood and copper. $89.95. *Regina Corp.*



Two-wheeled vacuum even has wheels on cleaning nozzle for extra mobility. Tools fit on cleaner, saving space. Nozzle adjusts for different pile depths. Dial controls suction for fabrics. Two-tone green. $79.95. *Lewyt.*



Drum-type vacuum on rubber tires rolls anywhere, even upstairs, can be steered by rigid metal wand. It is 12 3/8 inches in diameter, can be stored neatly on a shelf. AC only. In Cerulean Blue and copper. $69.95. *By G.E.*

Small-scale vacuums do a full-sized job

Portable vacuum, as compact as a radio, weighs just over 7 lbs., is 11″ by 6″, perfect when storage space is limited. It has eight attachments, handle, shoulder strap. $39.95. *By Westinghouse.*





Hand vacuum weighs only 4¼ lbs. and is ideal for cleaning car or furniture upholstery, stair carpets. Attachments include moth-proofing unit. AC or DC. $27.50. *Hamilton Beach.*



Sling-type vacuum with 19-foot cord is handy for cleaning at high levels or in small space. It can be carried over the shoulder, by hand. AC or DC. Blue and gray. $39.95. *Hoover.*

MAY, 1954

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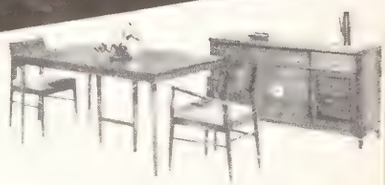
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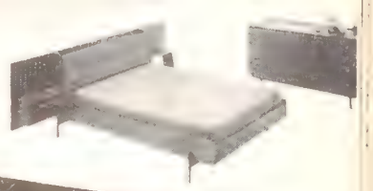
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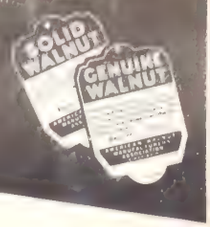


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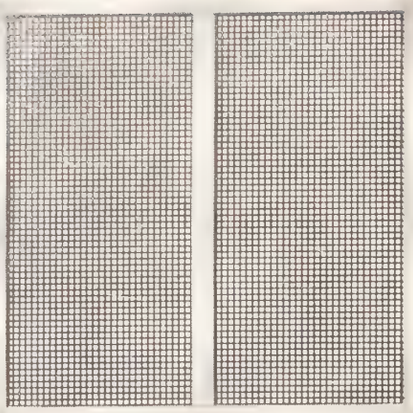
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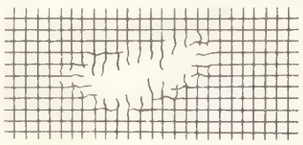
DAVE GARROWAY

ON 'today' NBC-TV



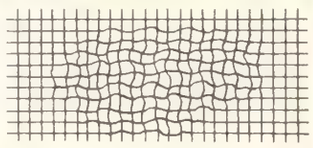
Screens last years longer when frames and screening are made of

ALCOA ALUMINUM



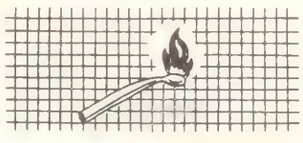
WON'T RUST!

Screens made of ALCOA Aluminum stand up to rain and weather for years and years



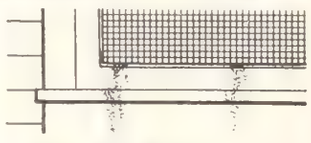
WON'T ROT!

Screens made of ALCOA Aluminum shrug off sunshine and moisture, season after season



WON'T BURN!

Screens made of ALCOA Aluminum are proof against flame or flying sparks



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Screens made of ALCOA Aluminum can't cause unsightly stains on sills and walls

So, whether you buy complete new screens or replace old screening, depend on the **durability** of ALCOA Aluminum to give you a lifetime of trouble-free service.

U. S. Testing Company reports new evidence of superiority of screening made of ALCOA ALUMINUM

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H&G will work out a color scheme for any room in your house. It will come to you in the form of a chart with actual swatches of materials for upholstery, draperies and floor coverings, paint samples, prices and names of stores where you can buy the materials. For a Standard Color Scheme ($7.50), fill out the first form below, giving the H&G color on which you want your scheme based. The second form is for a Custom Color Scheme ($10.00), for which you may send color samples of things you have and wish to keep, as well as naming your H&G color preferences. A purse-size set of H&G color chips is included with each chart. If you would like to see the 1956 colors before stating your preference, note on your order that you want your chips at once, enclose your check or money order, and we will wait to develop your scheme until we hear what colors you prefer. Since all materials are individually selected, please allow at least three weeks for delivery.

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GREENWICH, CONNECTICUT

Please send House & Garden STANDARD Color Scheme to: (Please Print)

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STREET_____

CITY_____ ZONE____ STATE_____

Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

_____

Give name of H&G color on which scheme is to be based:

_____

I enclose $7.50 for each room color scheme ordered.
Please send Color Chips at once ☐

To: HOUSE & GARDEN COLOR SCHEME SERVICE
THE CONDÉ NAST PUBLICATIONS INC.
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Give kind of room for which color scheme is desired (e.g., living room, dining room, bedroom, kitchen, etc.):

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I enclose sample of fabric, wallpaper, paint or carpet to be used on:

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____ Large seating pieces ____ Small seating pieces

My House & Garden Color preferences are:_____

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Flexalum DRAW DRAPERIES

with aluminum louvers that rotate

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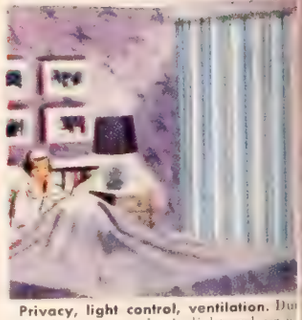
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Makes two rooms out of one. Use it to [illegible] the dining area from the living [illegible] kitchen, to divide the children's [illegible] room in two, or as a closet door.



Privacy, light control, ventilation. Du[illegible] the day, you can let in light and air w[illegible] you keep out the sun; during the night, [illegible] have shadowproof privacy too!



A [illegible]—NYVIS—Viscose Rayon-Nylon. 10 colors. Only **$6.50 a sq. yd.**

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Nylon [illegible] **DuPont.**
Avisco Rayon by **American Viscose**—
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A HOUSE IS AS SOUND

(*Continued from page 138*)

It acts only to stave off the troubles for a short time, but they will recur through the lifetime of the house. Not only must framing be designed to carry the weight of the building materials attached to it and the "live-load" of human activities inside it; it must also be strong enough to withstand additional loads inflicted by weather. Wind, snow and ice all add temporary pressures that have to be allowed for in the design of the framework and the sizes of the framing members.

Your choice of framing systems depends on many factors: type or style of architecture; the floor plan; location and size of doors and windows; installation of utility lines, insulation, heating ducts or pipes, plumbing; local building codes. The simpler the shape of the house, the less complicated the framing system. The easiest and cheapest shape to build is a rectangle. Bays, ells, recesses, and wings make wall and roof framing more complex and add to costs. Woodframing is the most economical type of residential construction, and is used in eight out of ten houses.

The two systems, "post and beam" and "stud-wall", illustrated here, are common building practice for small homes. "Post and beam" construction by eliminating load-bearing partitions allows freedom in floor planning. It is simple in detail and uses less lumber—but lumber of larger sizes. All sheathing and exterior wall materials must do double duty to brace as well as to enclose the structure. In "stud-wall" construction, the conventional framing method, the frame will stand alone and does not need heavy building materials to brace it. Both practices use standard lumber and, though they differ, each results in a house that is strong and rigid.

After the foundation has been completed, a five- or six-room house can be framed in a short time. So you will do well to look and learn as much as you can while the skeleton of the house can be seen. Ask your architect and builder to explain why the house is put together as it is. It will increase your knowledge and satisfaction in your completed home and may help you cope with problems of upkeep and repair.



From the pastel grey and platinum to its brilliant white china background "Silver Glory," by Jaeger of Bavaria, sings a new song of glamor . . . perfectly in harmony with any color scheme. In the smart coupe shape.

Available in complete open stock. $8.50, five piece place setting.

If "Silver Glory" is not available at your favorite store, write to Dep't *HG-5* for leaflet and name of your nearest dealer.

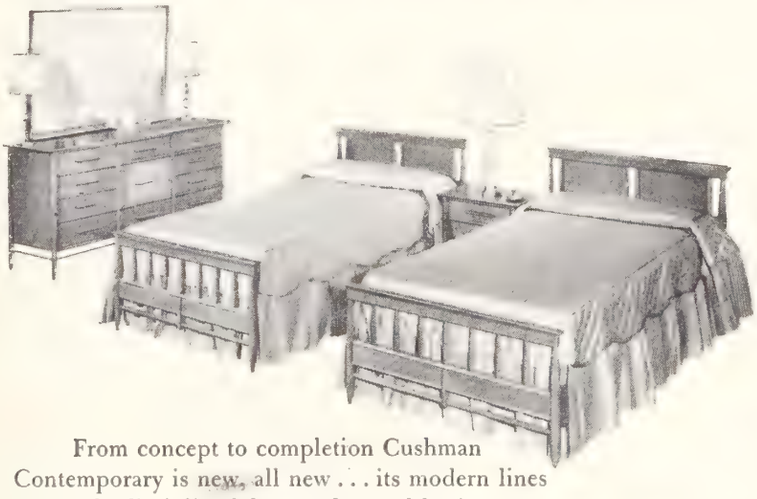
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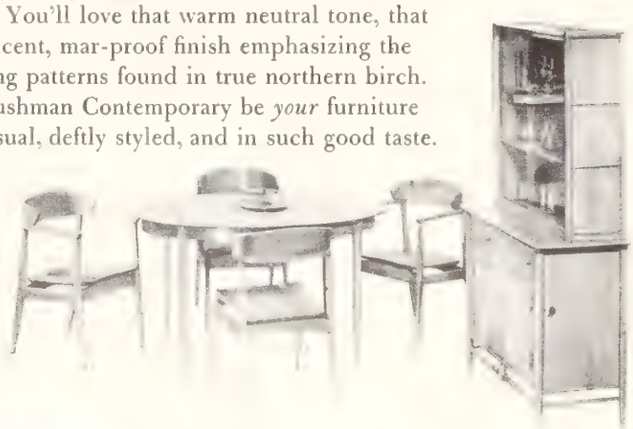
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tomorrow in mind



the
new *Cushman*
CONTEMPORARY



From concept to completion Cushman Contemporary is new, all new . . . its modern lines gently disciplined for comfort and lasting beauty. You'll love that warm neutral tone, that translucent, mar-proof finish emphasizing the intriguing patterns found in true northern birch. Let Cushman Contemporary be *your* furniture . . . so casual, deftly styled, and in such good taste.





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CIGARETTE TABLE . . . only $4.95 Postpaid

This beautiful Cigarette Table, 15″ x 12″ x 18″. A retail value of $8.50 at the very low price of $4.95 to introduce the lovely new finish, superior construction and craftsmanship of Cushman Contemporary.

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☐ Enclosed find $4.95 for Cigarette Table (add 25c if west of Mississippi) including FREE illustrated folder.

☐ Please send [illegible] FREE folder illustrating the complete new group of Cushman Contemporary Furniture.

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HOW TO CAMOUFLA

The window air-conditioning unit is a summer blessing but a year-round problem in decorating. You can't ignore it; if you hide it, you may destroy its effectiveness. The best solution is to camouflage the conditioner with a window treatment that projects into the room yet is unobtrusive. In order to enjoy the comfort of air conditioning and still have an attractive window, you will have to surrender something, but it need be no more than a few inches of space. Here and on the next three pages are different treatments. Some are designed for permanent installations, and others are summer camouflage for removable units.





Wallboard frame papered in a bold bamboo lattice design and a tier of café curtains conspire to put an air-conditioning unit in the background. Floor-length semi-sheer curtains let air circulate freely. *Wallpaper by Woodson.*

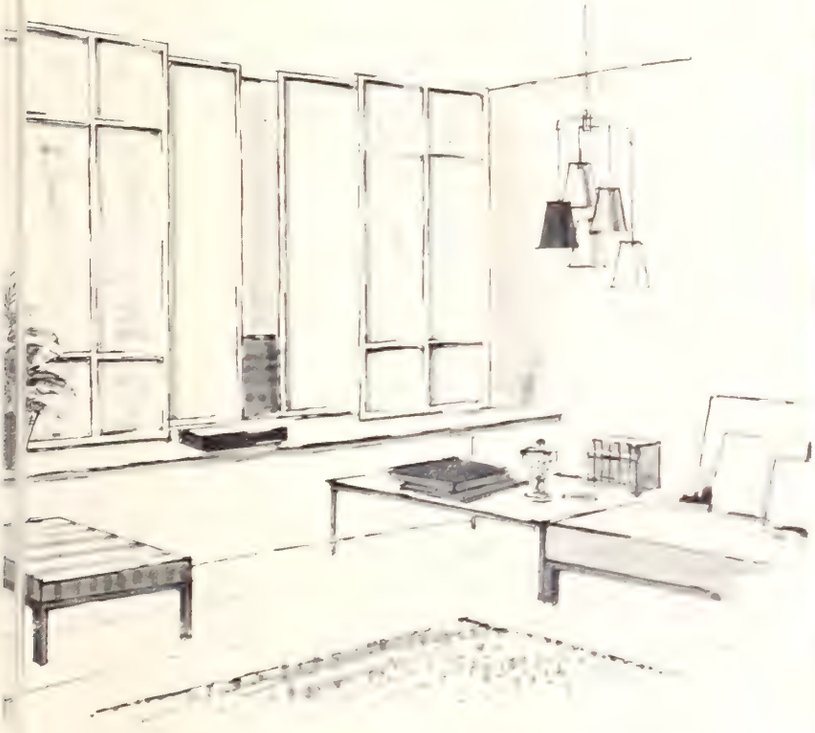
Translucent screens installed on tracks in ceiling and window shelf artfully disguise a permanent window unit. Double panels of plain white material slide behind fixed panels of a white-on-white print. *Fabrics by Charles Bloom.*

AN AIR CONDITIONER



JED EMANN

Vertical blinds with fabric louvers that revolve right and left to control ventilation and light give an airy feeling. Louvers are removable for laundering, can be all one color or two colors for striped effect.



Continued on next page

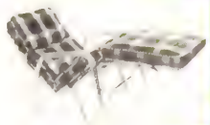
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FRESH AIR LIVING

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Saguenay—An exquisite gold floral pattern.



HOW TO CAMOUFLA

Decorating tricks will keep an air conditioner in its place without interfering with its job

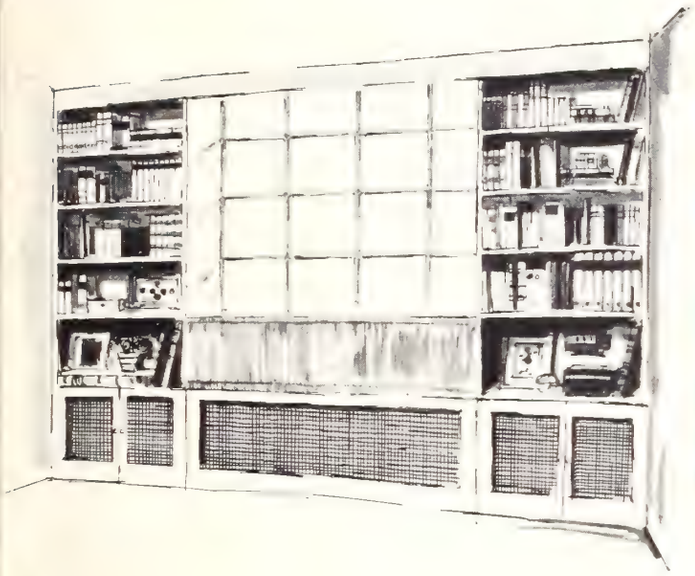


Extra-deep valance projecting beyond window permits curtains to be hung straight to the floor in front of an air conditioner. If papered or painted to match wall, the valance will be inconspicuous. Curtains in a pale color to harmonize with the room are semi-sheer to let air filter through. can be opened when unit is on full.
"Carnation" wallpaper by Imperial.

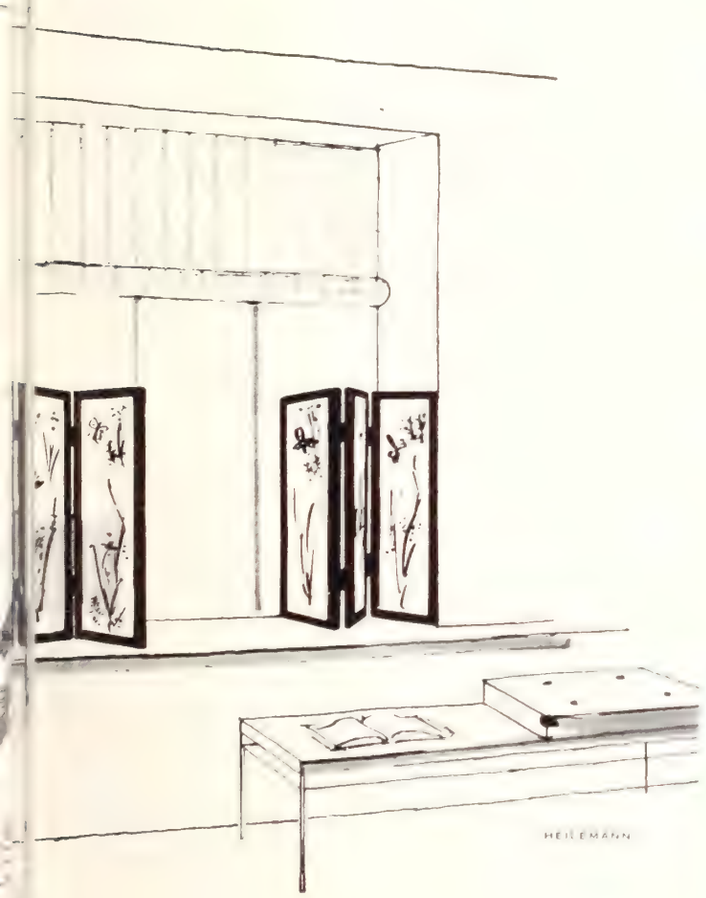
Three-panel screens hinged to window reveal take the place of curtains in summer in an air-conditioned room. Butterflies and field flowers laminated in plastic make the panels, 30″ x 10″ each. Split-bamboo blind carries out the Oriental mood. Window may be curtained during the winter.
Screens ready-made by Drulane.



IR CONDITIONER *(Continued)*



Bookshelves and cabinets built around a window help to make an air-conditioner retreat. Cornice extended across the end of the room will conceal lights, blind or curtain heading. Metal mesh is used on cabinet doors and section over radiator. Shirred curtains on top and bottom rods camouflage conditioner when not in use.

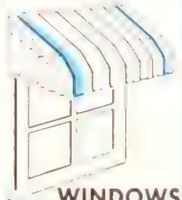




Let Cool Breezes into your home . . . keep SUN, RAIN Out!



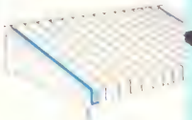
DOORS



WINDOWS



PATIOS PORCHES



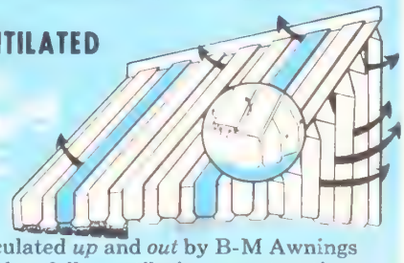
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A STYLE TO PROTECT EVERY EXPOSURE

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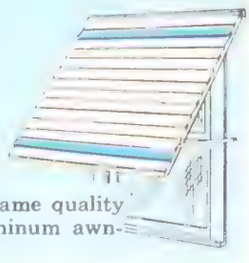


Hot air is circulated *up* and *out* by B-M Awnings because of the full ventilation construction. Rain and snow are shielded out, yet cool breezes flow in. Air conditioning costs are cut in two ways: First, a smaller unit can do the job because of the protection of B-M Awnings; and, second, operating costs are cut.

B-M Aluminum Awnings are available in a wide selection of decorator colors to beautify your home. B-M Awnings are sturdy, 100% Aluminum, rustproof.

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H&G's LIST OF SUPE[R]
AMERICAN STILL WINE[S]

Five Brief and Simple Rules

1. Outstanding among America's best wine districts are four California counties bordering San Francisco Bay. Wines from these—Napa, Sonoma, Livermore and Santa Clara—are likely to be better than others. New York State's Finger Lakes district, Northern Ohio (around Sandusky), and even Maryland also produce wines of merit.

2. Most fine American wines carry the name of the grape from which they were made (e.g. Cabernet, Pinot, Riesling). These are called *varietal* wines since their name comes from a special and superior *variety* of grape. They are generally more distinctive and more reliable than wines named after some European district, thousands of miles away, such as "Burgundy," "Sauterne," "Rhine Wine." See below.

3. Vintage years do not matter very much. Most American wines are best when under three years old, and the difference between on[e] another is much less in California than in Europe.

4. There are only about a dozen (surely less than two do[z]) American producers specializing in superior wines. In additio[n] whose names appear in the table below, other good small or[s] available only in a few states) include: Souverain, Buena Vista, Mayacamas, in California; Boordy in Maryland. Mention shou[ld] made of the Widmer *varietal* wines from New York State—[Del]a Elvira, Catawba (dry white), Niagara (sweet white), Seibel (r[ed]).

5. In terms of *value*, the better American wines can com[pete] imports; it is unfair to expect them to compete on any ot[her] But in wines that cost around $1.25 a bottle we can hold [our]

WHITE WINES *(All of these should be served chilled, or at about 50 degrees; you may properly drink them with any meal, particularly in warm weather; they are of course at their best with fish, lobster, crab or shrimp, with cold meat, with chicken, veal, or even ham.*

GRAPE VARIETY	EUROPEAN COUNTERPART	LEADING PRODUCERS	CHARACTERISTICS AND COMMENT
Pinot Chardonnay	White Burgundy	Almadén, Beaulieu, Wente, Krug, Inglenook	Probably this country's best white wine—distinguished, fragrant, dry, soft, almost certain to [please] and delight a guest from overseas.
Johannisberg Riesling	Rhine or Alsatian	Krug, Martini, Beaulieu, Almadén	Perhaps less bouquet, somewhat dryer than its [Ger]man equivalent, but great class.
Pinot Blanc	Meursault or Pouilly	Almadén, Wente	Easier to find than Chardonnay, almost equally [fine]. Dry, racy, light, high quality.
White Pinot (Chenin Blanc)	Pouilly or Vouvray	Inglenook, Krug Martini	Fruity, delicate, dry. Admirable all-purpose [table] wine.
Traminer	Alsatian or Austrian	Krug, Martini, Almadén	Remarkable and unusual bouquet. Highest quality [and] refreshing, dry.
Semillon	Very dry Graves	Wente, Inglenook, Cresta Blanca	Soft, rather mild. Definite varietal bouquet.
Sauvignon Blanc	Dry Graves	Wente, Cresta Blanca	Very full bodied (almost as much so as a white [Her]mitage), pronounced character.
Sylvaner	Lesser Alsatian or Swiss	Martini, Krug	Not great, but light and extremely agreeable. [Good] bouquet.

ROSÉ WINES *(These always should be served chilled, not over 50 degrees. Rosés go with everything. Essentially informal wines, they are perfect with luncheons, with buffet suppers, ideal for outdoor entertaining.)*

Grenache (Rosé)	Tavel	Almadén, Cresta Blanca	Refreshing, fruity, should be drunk young.
Gamay (Rosé)	Lighter rosés, Anjou or Rhone	Paul Masson, Beaulieu, Inglenook, Martini, Krug	Delicate, dry, light, fine.

RED WINES *(As to temperature, do not take the traditional rules too seriously—they were made for France and England, where the summers are generally cool and where often there is no central heating. Never serve a red wine at over 70 degrees, whatever "room temperature" may be that day; cool them to about 65 degrees in warm weather, and you'll find them much more agreeable. They go, of course, with all meat, fowl if you like, game, cheese—practically anything except fish and shellfish.)*

Cabernet or Cabernet-Sauvignon	Red Bordeaux	Krug, Inglenook Almadén, Beaulieu, Martini	Certainly California's best red wine. Great distinction, improves with age. In a class with all Fr[ench] Clarets except the finest and most expensive.
Pinot Noir	Red Burgundy	Beaulieu, Inglenook, Almadén	Less close to fine French Burgundy than the [best] Cabernet is to fine French Claret. Nevertheless, h[as] memorable fullness, flavor, and real distinction.
Gamay	Beaujolais	Inglenook, DiGardi	Fruity, pleasant, light, should be drunk fairly you[ng]
Zinfandel	Good ordinary "carafe wine"	Almadén, Mondavi, Martini	Moderately priced, sound, far better than French *ordinaire*, these are wines for daily drinking of w[hich] America can be proud. They are generally sold u[nder] names like "Mountain Red" or "Napa Red", most of them are made largely from the Zinfa[ndel] grape, even when labeled "Burgundy," or "Cla[ret]"

FAMILY SALAD BOWL

(Continued from page 127)

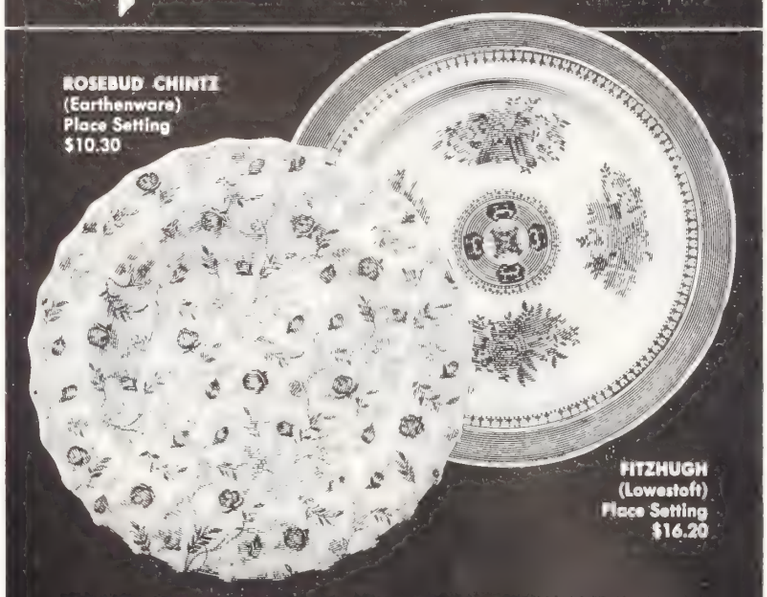
Better for the average home. sier and quicker to raise suc- ssfully and usable longer, are e loose-head lettuces, from hich a few leaves at a time may cut, to be replaced by the ant. In this group, Oak Leaf is table for quality and for retain- g the quality longer than most hers in hot weather. Taller and ore curly are Grand Rapids and impson, favorite old varieties at are hard to surpass. A third d distinctive type is cos lettuce romaine—upright, robust, crisp d sweet. It is a substantial let- ce, growing more slowly than e others. Where the quickest ay reach table maturity in four five weeks, cos may be at its est in eight or more.

In a class by itself is Match- ss, well named and considered y many gardeners and connois- eurs to be the best lettuce of all. ither in the garden or on the able. It forms a fairly compact ut not tight head of dark green. ointed leaves, crisp in texture nd flavorful, and has exceptional esistance to summer heat.

For a special tang in the early eason salad bowl, sow a double ow of Fordhook mustard and curly upland cress. Pick leaves as you need them, after ultimate thinning to 5 or 6 inches apart. Escarole or endive is also a worthy component of salads, either as an accessory to lettuce or in its own right when the heat of summer tends to coarsen the lettuces.

These are the basic greens. Once you have planted, transplanted or started them from seeds, keep them growing unchecked. Feed them at least fortnightly with liquid plant food. In addition to lath or cheesecloth shading, mulch the ground between the rows with straw, salt marsh hay, buckwheat hulls or dry leaves to help ward off midsummer heat. This conserves soil moisture, deters the inevitable weeds, helps to maintain an equable warmth in the upper soil and allows the rootlets to forage there instead of being cut off by the hoe. You will not need to hoe at all, except perhaps for a light scuffling in the early stage, if you mulch efficiently. If, when the first rows begin to produce, you find that your supply promises to run behind demand, add another row or two to each successive planting.

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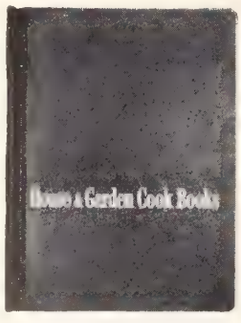
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Last month we launched a brand-new servi for H&G readers—self-contained co books printed on consecutive pages the magazine. Each one has a decorative col cover, an introduction and seven full pages recipes. It can be removed and kept in a speci pinchback binder covered with hard-weari material in H&G's Cerulean Blue, which you m obtain by sending in the coupon below. The fi in the series was the Fish Cook Book by James Beard. If you missed it, we will send you o when you order the binder. Second in the seri starting on the opposite page, is the Bread Co Book, filled with interesting facts and wo derful recipes. Next month we will bring yo in time for summer, the Salad Cook Boo written especially for H&G by Ruth A. Matso

COVER PHOTOGRAPH BY JOHN STEW





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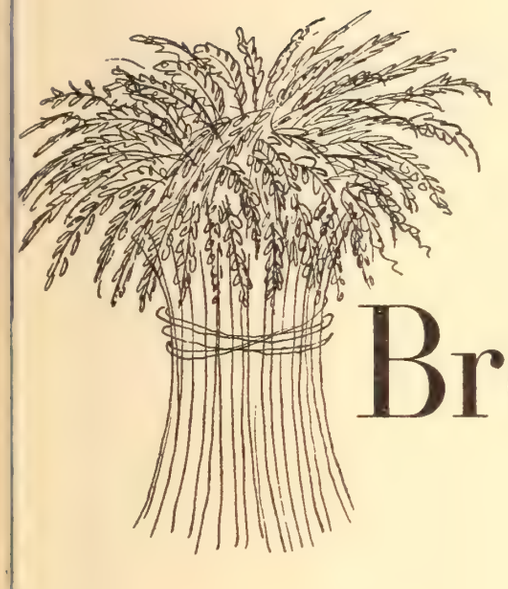


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HOUSE & GARDEN'S

Bread Cook Book

By ETHEL M. KEATING

In these days of prepackaged, presliced and even predigested foods, bread making, that ancient and most honest art, is having a welcome revival. The most cunningly flavored casserole can never bring the sense of pride and satisfaction that comes from turning out a batch of crusty brown loaves or a pannier full of flaky croissants. Down through the ages bread has held its place as man's most precious food (at various times, the baker of inferior bread could be nailed by the ear to his door, whipped or pilloried with the evidence of his crime around his neck). Loaves of bread were made tens of thousands of years ago in the Stone Age. By the time of the Pharoahs, bread making was big business. Every village had its public ovens, every man of wealth his private baker. In twelfth-century England, snobbism required a distinction between breads. The makers of rye bread for the poor were called Brown Bakers while those who made fine wheaten loaves for the rich were known as White Bakers. Every country developed its own specialties. Germany's especial pride is pumpernickel, which earned its name in the seventeenth century when the coarse peasant loaves were nicknamed "pompernickel" ("lout" or "booby") which became, finally, pumpernickel. In France, a three-foot-long flûte of bread thrusts from every woman's marketing bag. Italy has her crisp breadsticks and festive panetone, Sweden the delicate limpa and Scotland the honest scone. In America, we have all these and some home-grown varieties, too.

Here are recipes for plain and fancy breads, national and regional specialties, buns, rolls, biscuits and muffins. If you are inspired to accept the challenge of this time-honored art, you will discover the fascination and rewards of making and eating that simplest of foods, praised by poet and peasant alike.

Good rules for good bread

● DIFFERENT BRANDS OF FLOUR (or even the same brand) differ in protein content according to the amount present in the wheat from which the flour is made. It is difficult, therefore, to give exact flour measurements in bread recipes. The more protein content in flour, the more water it will absorb. So always put in the minimum amount of flour called for in the recipe and only add more if it is necessary. ● MILK, water or potato water can all be used in making bread. Each will give a different result. Potato water produces a slightly coarser bread and a larger loaf. Water gives a crisp crust. Bread made with milk will have a velvety texture, a browner crust and keep fresh longer. ● WHEN MAKING BREAD OR ROLLS, grease the pans with butter to give the crust a pleasing flavor. ● SUGAR ADDS FLAVOR to bread and ensures a rich brown crust. Too much salt in bread retards the growth of the yeast. ● YEAST comes in two types, active dry and compressed. Active dry yeast is a special strain of yeast, dried in a way that prolongs its active freshness. Each package is dated and, if used within the date limit, is guaranteed to begin working as soon as dropped into warm water (110 to 115 degrees). Compressed yeast is perishable and must be kept under refrigeration. It should be dissolved in lukewarm water (80 to 85 degrees). ● BREAD CAN BE FROZEN. Put unbaked bread in the pan, butter the top well, wrap and store in the freezer. It will keep up to one week. When ready to use, unwrap, let stand at room temperature until double in bulk, then bake. Baked bread can be cooled, wrapped and stored in the freezer up to six months. Thaw it, wrapped, in a preheated oven at 300 degrees for 30 minutes. (If it is unwrapped, moisture forms.)

DRAWINGS BY JEAN WATTS

Plain and Fancy Breads



Basic Bread Recipe

THIS MAKES 1 LOAF

1 teaspoon salt
1 tablespoon sugar
1 tablespoon butter
1 cup scalded milk
1 cake compressed yeast
¼ cup lukewarm water
3½ to 3¾ cups sifted flour

Place the salt, sugar and butter in a bowl; pour over the scalded milk and allow to cool to lukewarm. Add the yeast, dissolved in the lukewarm water. Sift in 1½ cups of flour; beat until smooth. Add enough flour to make a soft dough—a dough that begins to clean the sides of the bowl and can easily be handled. Turn the dough onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Place in a greased bowl and allow to rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Punch dough down (this breaks down the large gas bubbles into smaller ones and aerates the yeast plant). Let rise until almost double in bulk —about 1 hour. Place on a floured board; cover and let rest for 10 minutes. Flatten the dough with the hands until it is as long as the bread pan and twice as wide. Fold from both sides to center. Place in greased bread pan measuring 8½"x4½"x2½". Cover and allow to rise in a warm place until double in bulk—about 1 hour. Bake in preheated oven at 400 degrees for 35 to 40 minutes. To test: tap loaf, tip gently out of pan; tap bottom (it should sound hollow when done). Brush with soft butter. Place on rack to cool.

VARIATIONS

Currant Bread

When adding remaining flour, add ¾ cup currants that have been soaked in brandy or rum until they are plump. Ten minutes before the bread is to be taken from the oven spread the top with a glaze of 2 tablespoons powdered sugar mixed with 2 tablespoons orange juice. Finish baking.

Cinnamon Bread

Flatten dough for pan as above. Spread with 2 tablespoons of soft butter; sprinkle with 1 teaspoon cinnamon and ½ cup sugar. Roll as for a jelly roll. Proceed as above.

Raisin Bread

Add 1 cup raisins with the second addition of flour.

Nut Bread

Add 1 cup coarsely chopped walnuts, or pecans with remaining flour.

Whole Wheat Bread

Substitute 1½ cups whole wheat flour for 1½ cups sifted flour.

Wheat Germ Bread

Substitute 1 cup whole wheat flour and ½ cup wheat germ for 1½ cups sifted flour.

French Bread

THIS RECIPE MAKES 1 LOAF

The *pain ordinaire* of France and Italy is made without milk, sugar or fat. It gets its crustiness by being brushed with cold water at ten-minute intervals during the baking period. It is a relatively heavy dough and requires the maximum time for rising.

1 cup lukewarm water
1½ teaspoons salt
1 cake compressed yeast
3½ to 3¾ cups sifted flour

Pour the lukewarm water over the salt and crumbled yeast. Add 2 cups of the flour and beat well. Add enough flour to make a soft dough—until the dough begins to clean the sides of the bowl and can be easily handled. Turn onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Place in a greased bowl; cove and allow to rise in a warm place (80 to 8 degrees) until double in bulk—about hours or until an impression remains when finger is pressed deep in the side of th dough. Punch down dough; let rise unti double in bulk—about 1 hour. Place o floured board; cover and let rest for 1 minutes. Roll into a 9"x18" rectangle. Be ginning from the wide side, form a tigh roll jelly roll fashion. Pinch the edge together. Place on a baking sheet. Mak ¼" deep gashes in dough at 3" interval Brush with cold water and place uncovere in a warm place for about 1½ hours. Bak in a preheated oven for 40 minutes at 40 degrees, brushing with cold water at 1 minute intervals.

VARIATION

Add 1 tablespoon sugar and 1 tablespoo butter to the lukewarm water. Proceed a above. This makes a softer loaf.

Quick Yeast Bread

THIS RECIPE MAKES 2 LOAVES

2 cakes compressed yeast
¾ cup lukewarm water
2 cups scalded milk, cooled to lukewarm
3 tablespoons sugar
1 tablespoon salt
2 tablespoons soft butter
6½ cups sifted flour

Dissolve the yeast in the lukewarm wate Add the milk, sugar, salt, butter and 3 cup of the flour. Beat until smooth. Add the r maining flour and beat well. Cover bowl an let rise in a warm place (80 to 85 degrees until double in bulk—30 to 40 minutes. Sti down the batter by beating hard for minute. Pour into 2 buttered 8½"x4½" 2½" pans, spreading evenly. The batte should half fill the pans. Let rise in a war place until edges of batter reach tops pans—about 30 minutes. Brush with melte butter. Bake in a preheated oven for 40 t 50 minutes at 375 degrees. Remove fro pans and cool on rack.

Whole Wheat Bread

THIS RECIPE MAKES 1 LOAF

1¼ cups scalded milk
2¼ teaspoons salt
2 tablespoons honey
2 tablespoons molasses
3 tablespoons butter
1 cake compressed yeast

cup lukewarm water
¼ cups finely ground whole wheat flour

our the scalded milk over the salt, honey, olasses and butter. Cool to lukewarm; en add the yeast dissolved in the luke- arm water. Add 2 cups of the flour; beat ell for 2 minutes. Add remaining flour. urn onto a floured board and knead for minutes. Place in a buttered bowl while ll a little sticky and light. Let rise in a arm place (80 to 85 degrees) for 1¼ to ½ hours. Remove from bowl and knead for minutes. Shape into a loaf and place in a ttered 8½"x4½"x2½" pan. The dough ould fill about ⅔ of the pan. Let rise in a arm place for 1¼ hours. Bake in a pre- ated oven at 450 degrees for 15 minutes; duce temperature to 375 degrees and bake r 45 minutes longer. Cool on a rack.

Oatmeal Bread

THIS RECIPE MAKES 4 LOAVES

cake compressed yeast
cup lukewarm water
cups boiling skim milk or water
cups oatmeal
tablespoons butter
cup molasses or sugar
tablespoon salt
to 11 cups sifted flour

issolve the yeast in the lukewarm water. dd the boiling skim milk or water to the atmeal and butter; let stand for 30 min- es. Add the molasses or sugar, salt and ssolved yeast. Add the flour to make a oft dough. Turn on a floured board and nead until smooth and elastic to the touch -about 10 to 12 minutes. Place in a greased owl and let rise until double in bulk— out 2 hours or until an impression re- ains when a finger is pressed deep in the de of the dough. Place on a floured board; over and let rest for 10 minutes. Divide to 4 loaves. Flatten each loaf with the ands until the dough is as long as bread an and twice as wide. Fold from both sides the center. Placed in greased 8½"x4½"x ½" pans. Let rise in a warm place (80 to 5 degrees) until double in bulk—about 1 our. Brush tops of loaves with soft butter nd sprinkle with dry oatmeal. Bake in pre- eated oven for 40 to 50 minutes at 400 de- rees. Remove from pans and cool.

ARIATIONS

When adding flour to make a soft dough, dd 1 cup seedless raisins or 1 cup arsely chopped hickory nuts or walnuts.

Orange Bread

THIS RECIPE MAKES 1 LOAF

1 cake compressed yeast
¼ cup lukewarm water
1 cup orange juice
1 teaspoon grated orange rind
¼ cup sugar
1 teaspoon salt
2 tablespoons melted butter
3 to 3½ cups sifted flour
2 tablespoons sugar
2 tablespoons orange juice

Dissolve the yeast in the lukewarm water. Add the 1 cup orange juice, grated orange rind, sugar, salt and butter. Beat in enough flour to make a soft dough. Turn onto a lightly floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Place in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Turn out on board; cover and let rest for 10 minutes. This relaxes the dough and makes it easier to handle. Flatten with the hands until the dough is as long as the bread pan and twice as wide. Fold from both sides to the center. Place in greased 8½"x4½"x2½" pans. Cover and let rise in a warm place until double in bulk—about 1 hour. Bake in a preheated oven for 30 minutes at 375 degrees. Remove from oven and brush with a glaze made of 2 tablespoons of sugar dissolved in 2 tablespoons of orange juice. Return to the oven for 10 or 15 minutes longer. Cool on rack.

Anadama Bread

THIS RECIPE MAKES 1 LOAF

1½ cups boiling water
1 teaspoon salt
⅓ cup yellow cornmeal
¼ cup molasses
1½ tablespoons butter
1 cake compressed yeast
¼ cup lukewarm water
4 to 4¼ cups sifted flour

Pour the boiling water over the salt and cornmeal; bring to the boiling point in a pan, then immediately remove from the heat. Stir in the molasses and butter. Cool to lukewarm. Add the yeast dissolved in the ¼ cup of lukewarm water; add the flour to make a soft dough. Turn out on a floured board and knead for 10 to 12 minutes—this dough will be sticky. Place in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—1½ to 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Turn onto a floured board; cover and let rest for 10 minutes. Flatten with hands until dough is as long as bread pan and twice as wide. Fold from both sides to the middle. Place in greased 8½"x4½"x2½" pan. Let rise in a warm place until double in bulk—about 1 hour. Brush with soft butter and sprinkle with dry cornmeal and a little coarse salt. Bake in a preheated oven for 40 to 45 minutes at 375 degrees. Turn out on rack to cool.

VARIATION

Honey Cornmeal Bread

Substitute ⅓ cup honey for the molasses.

Irish Soda Bread

THIS RECIPE MAKES 1 LOAF

2 cups sifted flour
2 teaspoons baking powder
½ teaspoon salt
½ teaspoon soda
½ cup seedless raisins or currants
1 tablespoon caraway seed
1 cup buttermilk

Sift the flour, baking powder, salt and soda together; add the raisins and caraway seed. Stir in the buttermilk to make a soft dough. Turn onto a floured board and knead until smooth and not sticky—about 1 minute. Shape into a round loaf and place in a greased layer cake pan. Let rise for 10 minutes. With a sharp knife cut a cross on top of loaf. Bake in a preheated oven for 45 minutes at 375 degrees. Cool before cutting.

Pumpernickel Bread

THIS RECIPE MAKES 2 LOAVES

1½ cups lukewarm water
½ cup molasses
2 tablespoons caraway seed
1 tablespoon salt
3 tablespoons butter
2 cakes compressed yeast
2 cups rye meal (not rye flour)
3½ to 4 cups sifted flour

Pour the lukewarm water over the molasses, caraway seed, salt and butter; add the crumbled yeast. Add the rye meal; beat well. Add the flour, using enough to make a stiff dough. Turn out on a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. (Because of the rye meal, the dough will be sticky.) Place in

a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Turn onto a floured board; cover and let rest for 10 minutes. Divide and shape into 2 round loaves. Place on baking sheet sprinkled with cornmeal. Let rise in a warm place until double in bulk—about 1 hour. Brush with cold water. Bake in a preheated oven for 10 minutes at 450 degrees; reduce temperature to 350 degrees and bake for 35 minutes.

Rye Bread

THIS RECIPE MAKES 2 LOAVES

1 cup scalded milk
2½ teaspoons salt
2 tablespoons sugar or molasses
2 tablespoons butter
1 cup water
1 cake compressed yeast
3½ cups sifted wheat flour
1 tablespoon caraway seed
2 cups sifted rye flour

Pour the scalded milk over the salt, sugar or molasses and butter. Add the water. When lukewarm; add the crumbled yeast and wheat flour to the mixture. Beat until smooth. Add the caraway seed. Gradually add the rye flour and mix to a medium stiff dough. (Dough containing rye flour will always be sticky.) Turn onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Put in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Punch dough down and allow to rise again for 1 hour. Turn onto a floured board; cover and let rest for 10 minutes. Divide and shape into 2 round loaves. Place on opposite corners of a greased baking sheet, or one covered with cornmeal. Let rise in a warm place until double in bulk—about 1 hour. Bake in a preheated oven for 30 to 40 minutes at 375 degrees. Remove from pan and cool on a rack.

Swedish Limpa Bread

THIS RECIPE MAKES 2 LOAVES

1½ cups water
¼ cup molasses
⅓ cup sugar or corn syrup
1 tablespoon salt
1 teaspoon fennel seed
1 teaspoon anise seed
2 cakes compressed yeast
Finely grated rind of 1 orange
2 tablespoons soft butter
2½ to 3 cups sifted wheat flour
2½ cups sifted medium rye flour

Boil together for 1 minute the water, molasses, sugar or corn syrup, salt, fennel and anise seeds. Let cool to lukewarm; add the crumbled yeast, grated orange rind, butter and wheat flour. Beat until smooth. Gradually add the rye flour and mix to a medium stiff dough. Turn out on a lightly floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Put in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Punch dough down and allow to rise again for 1 hour. Turn onto a floured board; cover and let rest for 10 minutes. Divide and shape into 2 round loaves. Place on opposite corners of a lightly greased baking sheet. Let rise in a warm place for 1 hour. Bake in a 375 degree oven for 30 to 40 minutes.

Potato Bread

THIS RECIPE MAKES 2 LOAVES

3 medium-sized potatoes, peeled
Boiling salted water
2 tablespoons butter
2 tablespoons sugar
1 tablespoon salt
1 cake compressed yeast
6 to 6½ cups sifted flour
Soft butter
Sieved potato flour

Cook potatoes in boiling salted water until tender; mash potatoes and add potato water to make 2 cups. Pour over the butter, sugar and salt. Cool to lukewarm; add the crumbled yeast and 3 cups of flour; beat well. Add the remaining flour to make a soft dough. Turn onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Place in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Turn onto a floured board; cover and let rest for 10 minutes. Divide into 2 loaves. Flatten the dough with the hands until each loaf is as long as bread pan and twice as wide. Fold from both sides to center. Place in greased 8½"x4½"x2½" bread pans. Cover and let rise in a warm place until double in bulk—about 1 hour. Spread top of loaf with soft butter and dust with potato flour. Bake for 45 minutes at 375 degrees. Remove from pans and cool.

Arab Bread

THIS RECIPE MAKES 5 LOAVES

10 cups flour
1 cake compressed yeast
1¾ tablespoons salt
3½ cups lukewarm water

Mix the flour, crumbled yeast and salt. Add the water to form a soft dough. Turn onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in the side of the dough. Turn onto board; cover and let rest for 10 minutes. Cut into 5 loaves. Form into balls and flatten with the hands into round patties 1" thick. Cover and let rise in warm place until double in bulk—about 1½ hours. Cover bottom of oven with small stones. Preheat oven at 450 degrees for 15 minutes. Bake loaves individually on hot stones for 8 to 10 minutes or until nicely brown on both sides. Cut each loaf into 6 wedge-shaped pieces for serving.

Cheese Bread

THIS RECIPE MAKES 2 LOAVES

4 tablespoons sugar
1 tablespoon salt
2 cups lukewarm water
2 cakes compressed yeast
2 eggs, well beaten
1 pound grated American cheese
7 to 8 cups sifted flour

Dissolve the sugar and salt in the lukewarm water. Crumble in the yeast and add the eggs, grated cheese and 4 cups of the flour. Beat well. Add the remaining flour to make a soft dough. Turn onto a floured board and knead until smooth and elastic to the touch—10 to 12 minutes. Place in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours or until an impression remains when a finger is pressed deep in side of the dough. Place on floured board; cover and let rest for 10 minutes. Divide into 2 loaves. Flatten with the hands until dough is as long as the bread pan and twice as wide. Fold from the sides to the middle. Place in greased 8½"x4½"x2½" pans. Let rise until double in bulk—about 1 hour. Brush tops of loaves with butter. Bake in a preheated oven for 5

minutes at 400 degrees; reduce temperature to 275 degrees and bake for 45 minutes longer. Do not open oven door till done.

Banana Bread

THIS RECIPE MAKES 1 LOAF

3 cups sifted flour
1 teaspoon soda
¼ teaspoon salt
½ cup butter
1¼ cups sugar
2 eggs, well beaten
3 or 4 mashed bananas
½ cup sour milk

Sift the flour, soda and salt together. Cream the butter and sugar; add the well beaten eggs. Mash the bananas with a fork and add the sour milk; add alternately with the flour to the butter mixture. When well blended pour into a buttered 8½"x4½"x2½" bread pan. Bake in preheated oven for 1 hour at 350 degrees.

Date and Nut Bread

THIS RECIPE MAKES 1 LOAF

1 cup pitted dates, sliced
1 teaspoon soda
1 cup boiling water
1 cup brown sugar
1 tablespoon butter
1 egg, well beaten
2 cups sifted flour
1 cup chopped nuts (Brazil nuts, walnuts or pecans)
1 teaspoon vanilla

Sprinkle the dates with the soda. Pour over the boiling water; let stand until cool. Add the brown sugar, butter and egg; stir until well blended. Add the flour and mix. Fold in the nuts and vanilla. Pour into a buttered bread pan. Let rise for 10 minutes. Bake in a preheated oven at 350 degrees for 1 hour. Refrigerate before slicing thinly.

Rolls and Buns



Parker House Rolls

THIS RECIPE MAKES 24 ROLLS

1 cup scalded milk
¼ cup sugar
¼ cup butter
½ teaspoon salt
1 cake compressed yeast
2½ to 3 cups sifted flour
½ teaspoon baking powder
¼ teaspoon soda

Pour the scalded milk over the sugar, butter and salt; stir until butter is melted and sugar and salt dissolved. Cool to lukewarm and add the crumbled yeast. Stir in the flour, sifted with the baking powder and soda. Beat well. Let rise in a warm place (80 to 85 degrees) until double in bulk—1½ to 2 hours. Roll out dough to ¼" thickness. Cut out rolls with a 2" cutter; brush with melted butter. Fold over and place in a greased shallow pan. Let rise until double in bulk—about 1 hour. Bake in a preheated oven for 15 minutes at 400 degrees.

VARIATION

Garlic Rolls

Grease the bottom of baking pan well with soft butter. Sprinkle generously with homemade garlic salt and top with rolls. Brush with butter, let rise and bake as above. For garlic salt, place 3 or 4 tablespoons of salt in a small wooden bowl. Snip off end of a clove of garlic; rub garlic around and around the bowl with the cut side in the salt, until the clove is worn away. Discard remaining shreds.

Salty Rye Bread Rolls

THIS RECIPE MAKES 16 ROLLS

1 cake compressed yeast
¼ cup lukewarm water
2 teaspoons salt
1 tablespoon molasses or brown sugar
1 cup lukewarm water
1¾ cups sifted flour
2¼ cups sifted rye flour
2 tablespoons coarse salt
2 tablespoons caraway seed

Dissolve the yeast in the ¼ cup lukewarm water. Mix the salt and molasses; add the 1 cup water, dissolved yeast and the flours, sifted together. Knead until smooth and elastic to the touch—about 10 minutes. Put in a greased bowl; cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours. Punch down dough and let rise again for about 1½ hours. Turn onto a lightly floured board; cover and let rest for 10 minutes. Divide into 16 parts and shape each into a roll 3" long and 1½" wide. Place on a baking sheet sprinkled with cornmeal. Make a gash lengthwise with a sharp knife on top of each roll. Brush tops with cold water and sprinkle with a mixture of 2 tablespoons coarse salt and 2 tablespoons caraway seed. Allow to rise in a warm place until nearly double in bulk—about 1 hour. Bake in a preheated oven for 25 minutes at 400 degrees. Twenty minutes before baking place a flat pan of boiling water on top shelf of oven and leave there during baking time. A steam-filled oven insures a crusty roll.

Crusty Dinner Rolls

THIS RECIPE MAKES 24 ROLLS

1 cake compressed yeast
1 cup lukewarm water
1 tablespoon sugar
1 teaspoon salt
2 tablespoons melted butter
3 to 3½ cups sifted flour
2 egg whites
Beaten egg
Coarse salt
Poppy seed

Crumble the yeast, add the lukewarm water. Add the sugar, salt, melted butter and 1 cup of the flour. Beat well. Add the stiffly beaten egg whites and enough flour to make a soft dough. Knead until satiny. Put in a greased bowl and cover. Let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours. Turn onto a floured board; cover and let rest for 10 minutes. Divide into 24 pieces. Mold them in oblong shapes with tapered ends. Place 2" apart on a cookie sheet covered with cornmeal. Cover and let rise in a warm place for 45 minutes. Brush with slightly beaten egg and sprinkle with coarse salt and poppy seed. Bake in a preheated oven for 20 minutes at 425 degrees. Place a large flat pan filled with boiling water on top shelf of oven ½ hour before baking, leave during baking.

Bagels

THIS RECIPE MAKES 24 BAGELS

Prepare bread dough according to the recipe for basic bread (under Breads) but use ¼ cup of sugar instead of 1 tablespoon. After dough has risen, turn it onto a floured board; cover and let rest for 10 minutes. Roll out to ½" thickness and cut with a doughnut cutter. Let dough circles rise in a warm place (80 to 85 degrees) until double in bulk—about 1 hour. Have ready a large pot of boiling water. Drop bagels into boiling water and cook until they rise to the top. Remove; put on a cookie sheet and bake for 10 to 15 minutes at 400 degrees

Onion Barbecue Buns

THIS RECIPE MAKES 12 BUNS

½ cup scalded milk
¼ cup butter
1 tablespoon sugar
1½ teaspoons salt
1 cake compressed yeast
½ cup lukewarm water
1 egg
¾ cup chopped onion, lightly browned in butter
3 cups sifted flour

Pour the scalded milk over the butter, sugar and salt; cool to lukewarm. Add the yeast dissolved in the lukewarm water. Blend in the egg, onion and flour. Beat well. Cover and let stand in a warm place (80 to 85 degrees) for 15 minutes. Turn onto a floured board and roll or pat out to a 9" x 12" rectangle. Cut into 12 3" squares. Shape each square into a round by turning corners under. Place on greased baking sheet. Let rise in a warm place until double in bulk—about 1 hour. Bake for 15 minutes in a preheated oven at 375 degrees.

Ice Box Rolls

THIS RECIPE MAKES ABOUT 6 DOZEN ROLLS

1 egg
½ cup sugar
1 cup butter
1 cup hot water
1 cup cold water
1 cake compressed yeast
1½ teaspoons salt
½ teaspoon mace, if desired
6 to 7 cups sifted flour

Beat the egg until thick and lemon-colored; beat in the sugar. Add the butter, melted in the hot water; add the cold water. When mixture is lukewarm, add the crumbled yeast, salt, and mace. Add the flour. Beat well. Refrigerate. As dough is needed, pinch off enough to make the necessary amount of rolls. Let rise 1 hour. Bake in a preheated oven for 12 to 15 minutes at 425 degrees. Ice box rolls can be made in any of the following shapes.

Clover Leaf Rolls

Butter muffin tins. Roll dough into small balls 1" in diameter; put 3 in each tin. Brush with melted butter.

Dinner Rolls

Roll pieces of dough into a cylindrical shape; taper the ends. Place on buttered baking sheet. Brush with melted butter.

Fan Tans

Roll dough ⅛" thick into an oblong 9" wide. Spread with soft butter. Cut into 6 strips 1½" wide. Stack the 6 strips evenly, one on top of the other. Cut down into 1½" pieces. Place cut side down in buttered pans.

Figure 8's

Roll dough into a rectangle ⅛" thick and 12" wide. Brush with melted butter. Fold half the dough over the other half, thus making a rectangle 6" wide. Cut in strips ½" wide and 6" long. Hold one end of dough in one hand and twist the other end to form a figure 8 on a buttered baking sheet. Brush with melted butter.

Snails

Roll dough as for Figure 8's; twist dough and hold one end down on a buttered baking sheet; coil the strip around and around, tucking the end under. Brush with melted butter and sprinkle with poppy seed or sesame seed.

Knots

Roll dough as for Figure 8's; twist dough and form into a knot, pressing ends down on a buttered baking sheet.

Hot Cross Buns

THIS RECIPE MAKES 24 BUNS

1 cup scalded milk
½ cup butter
½ cup sugar
1 teaspoon salt
1 cake compressed yeast
1 egg, well beaten
About 4 cups sifted flour
¾ teaspoon cinnamon
1 cup currants
1 egg
1 tablespoon water
Icing

Pour the scalded milk over the butter, sugar and salt; cool to lukewarm. Add the crumbled yeast and let rest for 5 minutes. Add the egg, flour and cinnamon to make a soft dough. Fold in the currants. Let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours. Shape into large buns and place an inch apart on a buttered baking sheet. Let rise in a warm place until double in bulk—about 1 hour. Brush tops of buns with 1 egg slightly beaten with 1 tablespoon of water. Bake in a preheated oven for 20 minutes at 400 degrees. When cold decorate top of each bun with a cross, using the following icing: Place ½ an egg white in a small mixing bowl. Using a wooden spoon, beat in as much powdered sugar as the egg white will absorb and add 1 teaspoon of lemon juice gradually as the mixture thickens. Spread at once as mixture hardens quickly.

Philadelphia Sticky Buns

THIS RECIPE MAKES 24 BUNS

1 cake compressed yeast
¼ cup lukewarm water
¾ cup scalded milk
1 teaspoon salt
½ cup sugar
½ cup melted butter
3 eggs, well beaten
3 to 3½ cups sifted flour
6 tablespoons soft butter
1 cup brown sugar
4 teaspoons cinnamon
Currants, raisins or nuts
1 cup light corn syrup

Dissolve the yeast in the lukewarm water. Combine the scalded milk, salt, sugar and butter; cool to lukewarm. Beat in the yeast, eggs, and flour. Cover and let rise in a warm place (80 to 85 degrees) until double in bulk—about 2 hours. Turn onto a lightly floured board; cover and let rest for 10 minutes. Roll into a rectangle ¼" thick. Spread with the soft butter and sprinkle with a mixture of the brown sugar and cinnamon. If desired, currants, raisins or nuts may be added. Roll jelly roll fashion and cut in 1" lengths. Place buns, cut side up, in 2 deep 9" well buttered layer cake pans, covered with a layer of corn syrup, ¼" thick. Cover and let rise in a warm place until double in bulk—about 1 hour. Bake in a preheated oven for 20 minutes at 350 degrees. Turn out immediately on a serving dish.

Muffins and Biscuits



Just a few turns of the stirring spoon can spell success or failure in muffin making. Muffins that are over-mixed will be small, have peaks or knobs and tunnels and will often be soggy. "Stir just enough to dampen dry ingredients" does not mean stir until free of lumps and smooth. This stirring-in process should not take more than 12 to 18 seconds or 25 to 30 strokes with the spoon. The mixture should be spooned—gently without stirring—into the muffin tins and baked immediately. When making muffins, it is important to combine the ingredients quickly so that the melted fat does not cool sufficiently to solidify.

Muffins

THIS RECIPE MAKES 12 MUFFINS

3 tablespoons sugar
½ teaspoon salt
1 tablespoon baking powder
2 cups sifted flour
1 egg, well beaten
1 cup milk
3 tablespoons melted butter

Sift the sugar, salt, baking powder and flour together. Beat the egg until thick and lemon-colored; add milk and melted butter. Combine the two mixtures, stirring just enough to dampen the dry ingredients. The batter should have a "rough" appearance. Quickly spoon into buttered muffin tins, filling them ⅔ full. Bake in a preheated oven for 20 minutes at 425 degrees. Serve immediately.

VARIATIONS

Blueberry, Cranberry, Cherry or Strawberry Muffins

Add 1 cup of any of these fruits to the flour mixture. Before adding, halve the cranberries and strawberries and pit the cherries.

Currant, Raisin or Date Muffins

Add ½ cup currants, ¾ cup seedless raisins or 1 cup pitted, sliced dates to dry mixture.

Brazil Nut and Raisin Muffins

Add ½ cup Brazil nut chips and ½ cup seedless raisins to the flour mixture.

Whole Wheat Muffins

Substitute 1 cup whole wheat flour for 1 cup sifted flour and add ½ cup walnuts to the flour mixture.

Sour Milk, Buttermilk or Sour Cream Muffins

Use 1 cup of sour milk, buttermilk or sour cream in place of the 1 cup milk and replace the 1 tablespoon of baking powder with 1 teaspoon baking powder and ½ teaspoon baking soda.

Jelly Muffins

Half fill muffin tins and add 1 teaspoon jelly or jam; add remaining batter.

Cheese Muffins

Add ½ cup grated sharp American cheese to the flour mixture.

Spiced Muffins

Add ¼ teaspoon each of powdered ginger, cinnamon, cloves and allspice to the flour mixture.

Bran Muffins

THIS RECIPE MAKES 18 MUFFINS

1 cup sifted flour
1 teaspoon soda
1 cup bran
¾ cup dates
¾ cup raisins
2 eggs, well beaten
1 cup sour cream
1 cup maple syrup

Sift the flour with the soda; add the bran, dates and raisins. Beat eggs until thick and lemon-colored; add the sour cream and maple syrup. Combine the two mixtures, stirring just enough to dampen the dry ingredients. Quickly spoon into buttered muffin tins, filling them ⅔ full. Bake in a preheated oven for 25 minutes at 400 degrees.

Potato Flour Muffins

THIS RECIPE MAKES 12 MUFFINS

4 eggs, separated
1 tablespoon sugar
¼ teaspoon salt
½ cup sifted potato flour
1 teaspoon baking powder
2 tablespoons ice water

Beat egg whites until stiff and dry. Beat egg yolks until thick and lemon-colored; beat in the sugar and salt. Fold the egg yolk mixture into the egg whites. Sift the potato flour and baking powder together twice and fold into egg mixture. Add the ice water. Pour into greased muffin tins. Bake in a preheated oven for 15 minutes at 350 degrees.

English Muffins

THIS RECIPE MAKES 12 MUFFINS

1 cake compressed yeast
1 teaspoon sugar
¼ cup lukewarm water
¾ cup scalded milk
½ cup water
½ teaspoon salt
4 cups sifted flour
2 tablespoons melted butter

Dissolve the yeast and sugar in the ¼ cup lukewarm water. Let stand for 10 minutes. Mix the scalded milk, water and salt; when cooled to lukewarm, add the yeast mixture and 2 cups of the flour. Beat well; add the melted butter and beat again. Add the remaining flour and beat until smooth and satiny—do not knead. Brush top of dough with a little cold water. Let rise in a warm place (80 to 85 degrees) until double in bulk—1½ to 2 hours. Turn out on floured board and knead lightly, just enough to coat the dough with flour or about 30 seconds. Cover and let rest for 10 minutes. Roll out to ¾" thickness. Cut out muffins with a 3" cookie cutter. Place on a floured baking sheet; cover and let rise for 45 minutes. Bake on a greased griddle or in an uncovered electric skillet for 40 minutes at low heat. Turn once during the baking. To serve, split muffins with forks and toast.

Corn Muffins or Corn Sticks

THIS RECIPE MAKES 12 MUFFINS OR STICKS

1 cup cornmeal
1½ cups sifted flour
3 teaspoons baking powder
1 teaspoon soda
1 teaspoon salt
4 teaspoons sugar
1 egg, well beaten
1 cup sour milk or buttermilk
4 tablespoons melted butter or bacon drippings

Sift together the cornmeal, flour, baking powder, soda, salt and sugar. Beat egg until thick and lemon-colored; add the milk and melted butter or drippings. Combine the two mixtures, stirring only until dry ingredients are dampened. Fill buttered muffin tins or buttered and heated cornstick pans ⅔ full. Bake in a preheated oven for 20 minutes at 425 degrees.

Biscuit Mix

THIS RECIPE MAKES 14 CUPS OF MIX

12 cups sifted flour
½ cup baking powder
2 tablespoons salt
1 pound shortening

Mix the flour, baking powder and salt together. Blend in the shortening. Pack in jars with tight covers. Refrigerate. This will keep for two to three weeks. To use, add ½ cup milk to 2 cups of biscuit mix for 1 dozen biscuits.

Baking Powder Biscuits

Baking powder biscuits should be light in texture, two to three times the volume of the unbaked biscuit and symmetrical in shape, rising evenly in vertical cylinders without bulges. The outside should be evenly browned and the inside flaky. There are just three rules to remember: sift the dry ingredients thoroughly, handle little and have ready a preheated oven.

Biscuits can be made several hours ahead of time, stored in the refrigerator and baked 15 minutes before serving.

THIS RECIPE MAKES 12 LARGE OR 24 SMALL BISCUITS

2 cups sifted flour
3 teaspoons baking powder
½ teaspoon salt
6 tablespoons butter
⅔ cup milk

Sift the flour, baking powder and salt together. Cut in the butter until the mixture is the texture of cornmeal. Add the milk all at one time and mix quickly with a knife until well blended—25 to 30 strokes. Turn onto a lightly floured board and knead for 20 seconds. Roll to ½″ thickness and cut out with a floured cutter or cut in squares with a knife. Prick tops with a fork. Place ½″ apart on baking sheet. Bake in a preheated oven for 12 to 15 minutes at 425 degrees. Serve immediately.

VARIATIONS:

Curry Biscuits

To serve with chicken, lamb or veal stew.
Add ¼ to ½ teaspoon curry powder to the dry ingredients. Bake.

Tomato Biscuits

For meat shortcakes.
Substitute tomato juice for the milk—the amount will depend on the thickness of the tomato juice. Bake.

Cheese Biscuits

For vegetable shortcakes.
Add a dash of cayenne pepper and ½ cup grated sharp American cheese to the dry ingredients. Or roll the dough in a rectangle 8″ x 16″. Sprinkle with grated sharp American cheese and diced pimiento. Roll tightly (jelly roll fashion) and cut in 1″ slices; place cut side up on baking sheet.

Pimiento Cheese Biscuits

To serve with salads or for snacks.
Cut biscuits with a small cutter and place close together in pan. Mix 3 ounces pimiento cheese with 3 tablespoons butter; put a teaspoon of mixture on each biscuit.

Ham Biscuits

For creamed eggs, chicken, peas or asparagus.
Add ¾ cup finely chopped ham to dry ingredients. Bake.

Sage Biscuits

For meat stews.
Add ½ teaspoon powdered sage to dry ingredients. Bake.

Shortcake

Add ¼ cup sugar to dry ingredients; add well beaten egg to milk. Bake.

Orange or Lemon Biscuits

For shortcakes or with salads.
Add 3 tablespoons sugar and grated rind of 1 lemon or orange to dry ingredients. Before baking, dip lumps of sugar in orange or lemon juice, press 1 lump soaked sugar into the top of each biscuit.

Sandwiches

To serve with cocktails.
Roll dough ¼″ thick, cut with a 1″ cutter. Spread half the rounds with butter and the other half with a savory mixture of ham, cheese, minced salami, minced shrimp, crabmeat, lobster or sardines. Put together sandwich fashion and bake. Serve hot.

Sour Cream Potato Biscuits

THIS RECIPE MAKES 12 LARGE OR 24 SMALL BISCUITS

2 cups sifted flour
2 teaspoons baking powder
½ teaspoon salt
½ teaspoon soda
½ tablespoon sugar
½ cup cold mashed potatoes
1 cup sour cream

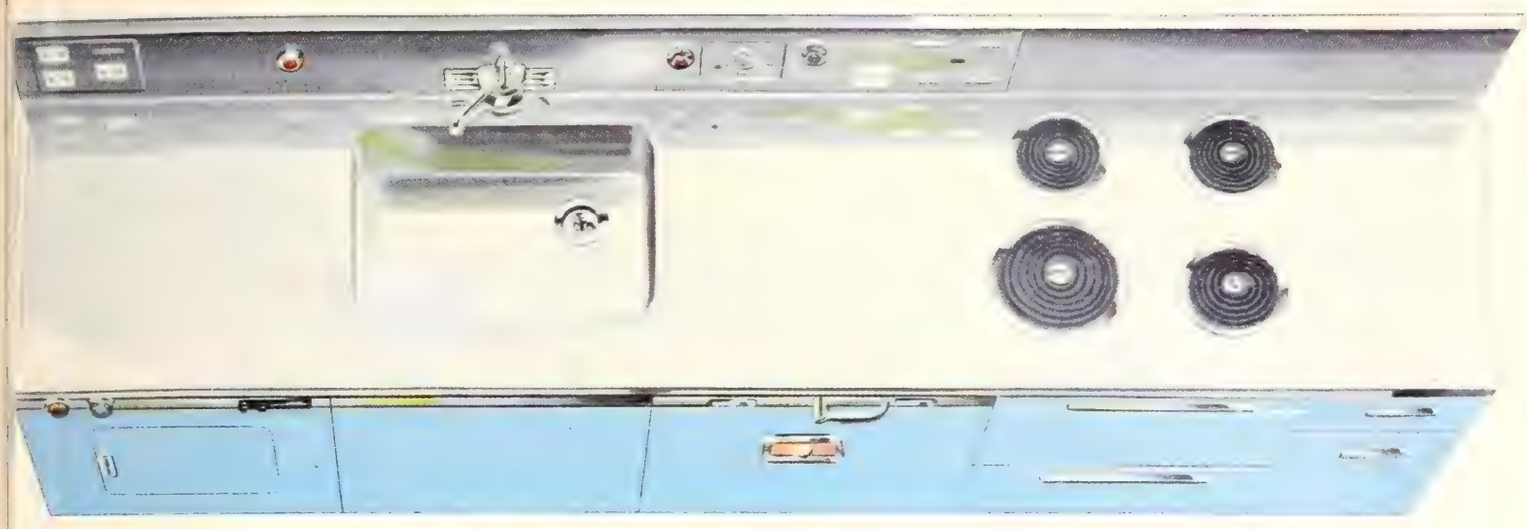
Sift the flour, baking powder, salt, soda and sugar together. Add the mashed potatoes and sour cream. Toss on a lightly floured board and knead for 30 seconds. Pat out to ½″ thickness. Cut in small rounds. Bake in a preheated oven for 15 minutes at 400 degrees.

Scones

THIS RECIPE MAKES 12 SCONES

2 cups sifted flour
4 teaspoons baking powder
½ teaspoon salt
2 teaspoons sugar
4 tablespoons butter
1 egg
1 egg yolk
⅓ cup cream
1 egg white
Sugar

Sift the flour, baking powder, salt and 2 teaspoons sugar together. Cut in the butter as for pie crust. Beat the egg and egg yolk until thick and lemon-colored; add the cream; add to the flour mixture; stir lightly with a fork to blend. Turn onto a lightly floured board and knead for 30 seconds. Pat out to ½″ thickness; cut with a diamond-shaped cutter; brush with egg white and sprinkle with sugar. Place on buttered baking sheet. Bake in a preheated oven for 15 to 20 minutes at 425 degrees. Serve hot with butter and marmalade or jam.



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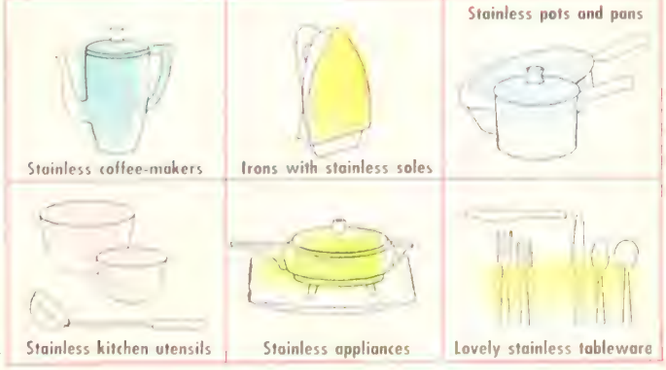
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SAIL OR POWER

(*Continued from page 147*)

has taken the old-time yachts-
's place is an entirely different
an evolutionary creature in
boating world. Typically, he
ches into his hobby incon-
uously by buying a dinghy
an outboard motor or a sail-
of the Snipe class. Then, as
boating appetite and his in-
e increase, he steps up in class
l he reaches his ultimate ob-
ive—a power cruiser or a sail-
big enough for his family to
sleep and live on comfortably
ng a weekend or vacation
se. It is this kind of fan, num-
ng today in the millions, who
responsible for the boating
m.

Owning a boat that can sleep
and cruise safely in all but
ere weather conditions is not an
xpensive investment. If you
e a good job, own your home,
nage to save a fair amount of
ney and stay within the family
get, you may be able to afford
a boat. In the end, however,
will probably be influenced
by your financial capabilities
n by your sense of values. A
d cruising boat, sleeping four,
be bought *new* for between
.000 and $13,000. If you are
e that you would rather spend
much money on a boat than on
thing else in the world, then it
l be a psychologically safe and
sfying investment.

A wide price range

You can pay a great deal
re, of course, for a larger boat
you can pay considerably less
fine smaller ones which han-
well but lack living facilities.
you can save as much as 50 per
t by buying a sound second-
nd boat. In most cases, if you
not pay cash, your boat can be
ght on the installment plan,
h payments extended for as
g as ten years.

Although motorboat owners
number sailboat owners by
ghly 10 to 1, the sailors yield
one whit to the power boatmen
lefense of their craft. They will
you that the real joy of boat-
is slipping noiselessly through
water, using one's skills to take
antage of the best winds.
reover, these skills can be
ted in the races run almost
ly in the season by yacht clubs.

Power boatmen usually will
nit that a long run can become
notonous but argue that their
ded speed lets them reach cruis-
objectives the sailor would
ss in his limited sailing time.
ey also point to water-skiing
d sport-fishing as advantages
sailors cannot enjoy.

For the sake of comparison, the two boats described herein—one an auxiliary sailboat and the other a power cruiser—are excellent representatives of the two boating schools. They both embody the latest engineering and design features, the finest materials, and their prices are almost identical.

The Gulf Stream 30

The auxiliary sailboat, called the Gulf Stream 30, is built by Robert E. Derecktor, of Mamaroneck, N. Y. She was designed by the famous firm of Sparkman and Stephens as the "minimum practical four-berth auxiliary." Her length over-all is 29′ 6¾″; length on the waterline, 21′ 10½″; beam, 8′ ½″; and draft, 4′ 7″. She carries 390 sq. ft. of sail in her mainsail and working jib, and about 100 feet more if a genoa jib is used.

Although many newcomers to boating shy clear of sailboats, having been led to believe that they are unsafe or hard to handle, the Gulf Stream 30 actually is safer than any powerboat. Three thousand pounds of lead ballast on her keel make it impossible for her to capsize. If a heavy sea swept over her, no water would get below. The cockpit is self bailing; all water that enters it will run back overboard through drain pipes called scuppers.

The Gulf Stream 30, with her simple rigging and rugged mast, is easy to handle. After a few lessons and some collateral reading, the neophyte should have no trouble sailing her, providing he uses common sense and stays in port in severe weather beyond his experience. Later on, when he becomes a proficient sailor, he can go anywhere in any conditions short of a hurricane and be confident his boat will get him through.

Ideal boat for racing

The cockpit will seat four in comfort or six with some crowding. The uncluttered decks offer adequate space for sunbathing. My wife and I sailed the first of this new class one snowy day last December and found she steers beautifully, balances perfectly and seems exceptionally fast. She seems especially suitable for those interested in coastal racing.

Beneath the cockpit she has a 16 hp Gray engine that drives her at seven m.p.h., and insures getting home even if the wind fails. Top speed is about one mile faster in strong winds.

(*Continued on next page*)





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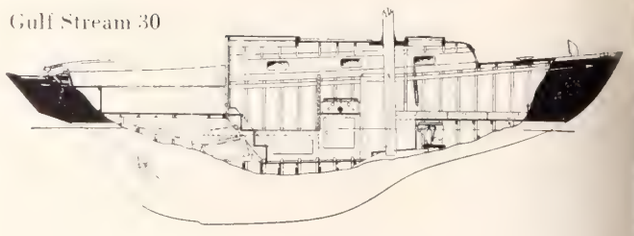


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THE COMPLETE ESCAP

Gulf Stream 30



Down below, Gulf Stream 30 is snugly comfortable. Up forward are a rope locker and, behind it, two 6′ 6″ berths. Between these berths is the toilet. A sliding curtain separates this forward cabin from the rest of the interior, which consists first of a space with hanging lockers on each side and a complete galley.

The galley has a stainless steel sink and two-burner stove on one side and a large Fiberglas insulated icebox and Formica-covered counter on the other. A good number of dish racks and lockers are built in, and a hinged seat lets the cook work while sitting down.

Aft of the galley there are two more 6′ 6″ berths, which, like the forward berths, have foam rubber mattresses. The interior is beautifully finished with superb joiner work, mahogany trimmed. Four electric lights are installed below—two in the forward cabin, two aft.

Room for four on cruise

Four persons can sit and sleep in comfort, with enough storage space to accommodate gear for a two-week cruise. The biggest drawback to comfort is the lack of full headroom. The 5′ 8″ overhead forces a tall man to stoop, but this is unavoidable. The cabin is not designed for strolling; more headroom would spoil sailing performance and appearance.

Gulf Stream 30 is planked of mahogany over oak frames. She has bronze framing and hull strapping above her lead keel. She is fastened throughout with Everdur screws and has stainless steel gas and water tanks. The hardware is all bronze, by Merriman. Her basic price with mainsail and jib, equipped and ready to sail away, is $11,500. Additional sails for racing, spinnaker gear and other extras can bring total to $13,000.

More space in Capitan

Compared with Gulf Stream 30, a power cruiser in the same length and price bracket is a tremendous contrast. The 30-foot Chris-Craft Capitan, built by Chris-Craft Corporation of Algonac, Mich., is a fine example. As the pictures show, she is rakish appearance. Though she is available with a single engine, most buyers prefer the added security speed and maneuverability of twin engines. Her top speed, when fully loaded and with two 95 h.p. engines, is about 25 m.p.h., and her sustained cruising speed is 20 m.p.h. With this power, Capitan sells for $12,550. A folding top and side curtains cost an extra $270. For those who want even higher speed, larger engines are available at a higher cost.

Your dollars will buy more room and comfort in a power boat. The Capitan's cockpit, well protected with high sides, is large enough to hold several deck chairs or a pair of fishing chairs. It, too, is of the self-bailing type, with engines underneath.

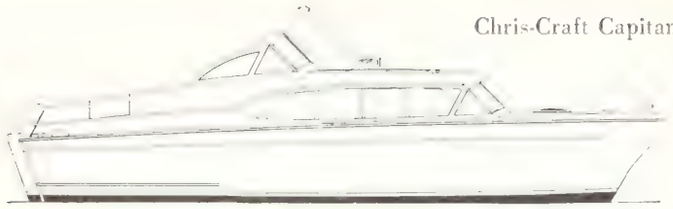
Stepping into the cabin, one needn't stoop, for headroom in the main cabin is well over six feet. Forward, there is a cabin designed solely for sleeping, with two comfortable berths but no room for anything else. The main cabin, however, is amazingly spacious. With almost continuous windows it is also light and airy.

To starboard there is a hanging locker in the cabin's forward end, and on the after corner a well laid out galley with sink, icebox, two-burner stove, locker, dish racks and counter space. Most of the port side of the main cabin is devoted to a dinette with room for four; it converts at night to a double bed. All berths have inner-spring mattresses. Aft of the dinette is a totally enclosed toilet room, complete with basin. Compared with accommodations aboard the Gulf Stream 30, the added room and privacy of a Capitan are significant. They are possible because of a beam 19 inches wider and because of the power boat's squarer shape and higher freeboard, which do not adversely affect performance.

Like the Gulf Stream 30, the Capitan is planked of mahogany with double planking on the bottom where extra strength is required. A layer of canvas and compound between inner and outer planking prevent leaks. Bronze screws are used below

(Continued on page 230)

Chris-Craft Capitan





he cabin of the Gulf Stream 30 (looking forward) is snugly anned. In the foreground are two berths. Amidships, at left, re are a two-burner stove, sink, dishracks and a storage lock- The ice box and a hanging locker are across the aisle. Forward, the bow section, there are two more berths and a water closet.



Dinette of Capitan seats four, becomes two berths at night. Wardrobe is at right, other berths forward.



Galley, at left, has stove, ice box and work space. At right, behind locker, is enclosed water closet.

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Showing swivel top and drop leaves extended.

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Refreshments topside are a necessary break in a day's run, and just as essential are the accessories shown above. The aluminum cooler at the top measures 22″ x 13″ x 13″. Food and beverage vacuum bottles have "snap-tite" stoppers and wide mouths. To their right are bounceable bottles of unbreakable plastic (gal. jug and ½ gal. bottle). An aluminum nesting unit of five pans will both carry food and cook it on the spot. For keeping glasses upright, a swinging tray comes in black and brass or copper and brown, complete with 8 glasses and a martini mixer. The covered hot-and-cold server in Melmac plastic has a hot water (or ice) compartment below, holds 2½ qts. Hand-printed towel has a sea emblem design. Bread tray and the 10″ plate are Haitian mahogany.



Ship-to-shore or shi to-ship communication c be a life saver for the bo man. This radio-telepho is 5 channel, operates 6 or 12-volts. The carb ated beverage maker right produces the f with a replaceable carb dioxide cartridge. The bl denim place mat, bel has pockets for utens With it are shown plas salt & pepper buoys an wooden barbecue pla

SALTY HOLIDAYS

l starboard, fore and aft

GRIGSBY



ead attachments are musts on a rolling sea. Shown left
t are a windproof ash tray on a swinging bracket that
ightside up all the time, a "Sea-Swing" stove that uses
heat, and chrome-plated coasters (each comes with a
The space-saving wall bar, below, has a fold-up lami-
plastic shelf with wrought-iron fittings. (Wrought iron
mes in pink, yellow or blue.) On the shelf of the wall
a 6-qt. vacuum container with push-button spigot and a
outh for easy filling and cleaning. The collapsible lad-
ight is corrosion-resistant aluminum, folds into 5″ space.



ort afloat starts with a good sturdy deck chair, like
ding one shown here. The white wood frame has inter-
able covers (black and white plastic or colored canvas).
g stack table has an aluminum base and plastic tray.
based decanter is designed to take the roll of a ship
Square picnic hamper opens from both sides for easy
bility. Orlon-filled pillows are covered with vinyl plastic.

For shopping information, see page 233







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Antiques

QUESTIONS

H&G here introduces a new column devoted to questions about old things. Letters will be answered either on this page or by mail; no attempt at evaluating antiques will be made.



This object has long been in my family, of Scottish descent. Please tell me about it. J. W. C., Roanoke, Va.

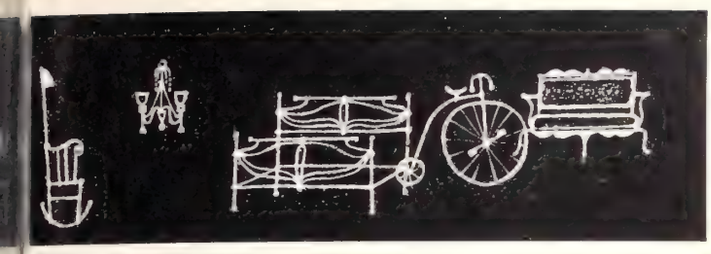
Pictured is a natural ram's head crowned and ornamented with carefully wrought silver. The crown is a round covered box embossed with thistle rinceaux and crested with a cairngorm. Silver chains support five pendants from the animal's forehead. The tips of the curling horns are enclosed in silver ferrules each in the shape of an acanthus-leaf cornucopia with a thistle terminal.

This imposing composite is a Scottish snuff mull (or mill) weighing over fifty pounds and mounted on wheels to be rolled to a banquet table. The crown is the actual snuff box, and the pendants are accessories. One is a spoon for dipping snuff, and others a pricket and mallet for breaking up caked tobacco. A little rake is for combing snuff out of the beard and a hare's foot for brushing it off the upper lip of the snuff taker. The silversmith has marked the snuff box as follows: the name *Mackay & Chisholm*, a *thistle*, and a *castle with three turrets*. These punch marks represent respectively: the date 1894, the maker, the Scottish assay mark, and the city of Edinburgh.



I should appreciate your telling me about the accompanying mark which appears on a platter I recently inherited. I. E. L., Stratford, Conn.

This attractive mark in the form of a cartouche encloses a monogram in the pendant, *M & B*, for Minton and Boyle. The name refers to a Staffordshire partnership which lasted from 1836 to 1841. Framed within the cartouche is the pattern name, varying according to the decoration on the ware.

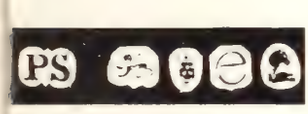


SWERS by Felicia Marie Sterling



What can you tell me about my silver teapot which has the four marks and general shape as shown in my rough sketch? E. E., New York, N. Y.

Illustrated is a comparable teapot in the Metropolitan Museum of Art. Your sketch of a low footed vessel with a wooden handle and a domed lid indicates a type of the late Georgian period in English silver. A declining classicism is manifest in the boat shape, squat form and ball feet of the teapot. The marks indicate that the teapot was made in London, 1808, and that Joseph Taylor was the maker.



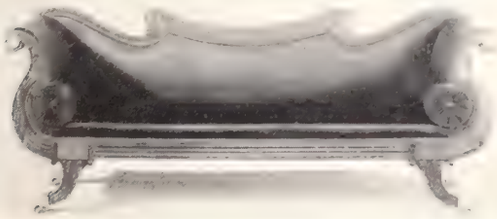
Please explain these marks on our Paul Storr cake basket. E. S. G., Philadelphia, Pa.

The monogram in cartouche corresponds to a known mark of Paul Storr, noted silversmith. The lion passant indicates the sterling grade of the silver. The leopard's head is the town mark for London. The letter "e" stands for 1820 (the last year in which the leopard wore his crown). The head of the monarch, George IV, represents payment of tax.



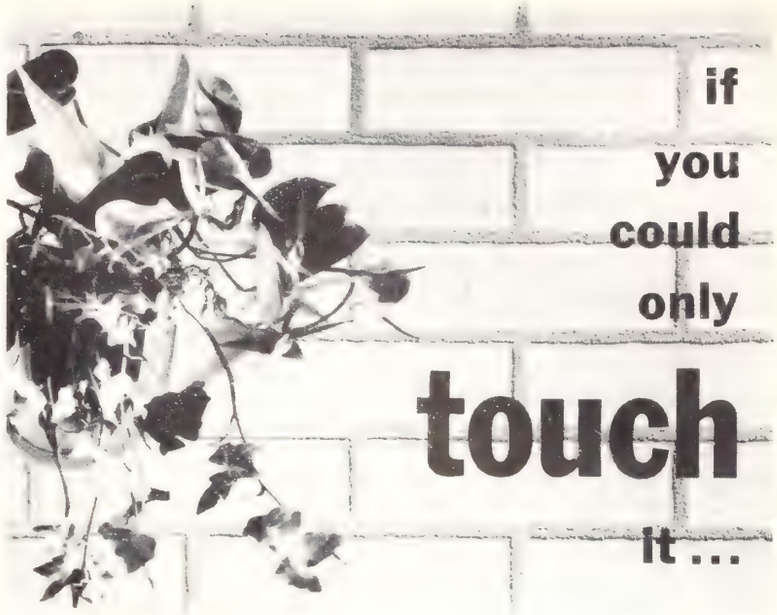
Is my Copeland vase an antique? The mark looks like this sketch. E. D., Evanston, Ill.

An 1891 law required that the name of the country of origin must appear on imported art objects. Since your Copeland vase is so marked, it was made after 1892. The sailboat mark incorporates the reversed C's and the legend "Copeland Late Spode." These are elements of earlier Copeland marks.



We have a "Duncan Phyfe" sofa in mahogany, carved with leaves. We have had some discussion as to whether this wood is from the New World. D. N. W., Columbia, S. C.

American furniture makers of the late 18th and early 19th centuries did use Cuban and Honduran mahogany. Duncan Phyfe is known to have paid as much as $1,000.00 for a single log. But without examining the wood of your sofa, it is impossible to resolve your discussion. Illustrated is a Duncan Phyfe mahogany sofa 1815 to 1820.



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AMERICAN FURNITURE: POST-REVOLUTIONARY

The most famous name in the history of American furniture is Duncan Phyfe. Phyfe was famous in his lifetime, and his furniture was bought and prized from Ontario to Haiti. In these days, when his furniture is antique, he still overshadows other American cabinetmakers in popular renown, though his work is not so eagerly sought by specialized collectors as it was a generation ago.

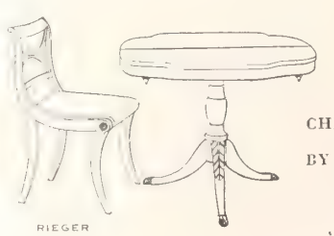
Duncan Phyfe was one of the most highly skilled of American craftsmen, and one of the most prolific—two excellent reasons for his pre-eminence. Moreover, he was one of the first to be "discovered" by modern collectors and students, but the word is misleading for he had never sunk into oblivion like some of his contemporaries. In the 1920's he enjoyed a great vogue: information about his life and work was published, and a very considerable amount of furniture, some of it labeled or otherwise documented, was confidently attributed to him.

Phyfe (1768-1854) came as a boy to America with his Scottish parents, settled in Albany where his furniture-making career began, moved to New York City in the early 1790's and set up a business that was to thrive for over a half-century. His career covered the transition from the old age of hand-craftsmanship to the new era of the machine, and his own production followed the same course. In time he employed over a hundred men, and his furniture was shipped to distant markets. He kept up with the trends of fashion as well as of industry, making furniture in the Hepplewhite and Sheraton styles, and in his later years in the heavy Empire mode that he himself condemned as "butcher furniture."

Phyfe's most characteristic work was done in what is known as early Federal style—to use an American name for the neo-classic furniture of the young days of the Republic. Early Federal furniture was patterned chiefly after Hepplewhite and Sheraton, but also was influenced by the French Directoire. The term "Duncan Phyfe style," though often used, is not strictly correct. Phyfe did not originate an independent style nor did he, like Sheraton, publish a book of designs for other craftsmen to copy. He worked in the prevailing styles, but he gave his furniture an individuality in form, and particularly in decorative detail, that earned him his reputation. The distinctive features of Phyfe's work are excellent proportion, rich veneers, fine construction (which included exquisite dovetailing), delicate reeding and suave carving of such motifs as rosettes and swags, the cornucopias and bowknot with thunderbolts or wheat ears on sofa backs, the waterleaf on splayed legs, and the dog's paw on feet. Straight reeded legs appear often on chairs, sofas, tables, and other forms, and equally distinctive are the graceful splayed legs, and, more rarely, the in-curved "curule" form, both borrowed from ancient Greece and Rome for use on seating furniture.

The period in which Phyfe worked was notable for bringing fresh variety into furniture forms with a whole range of little tables, desks, cabinets, and other useful pieces that were small in scale and novel in design. Phyfe made his contribution in this direction, too, and is noted for his sewing stands, tambour desks, sofa tables, small sideboards, serving tables, and the like. Rooms completely furnished with Phyfe pieces are to be seen in the Museum of the City of New York and the Winterthur Museum at Wilmington, Delaware.

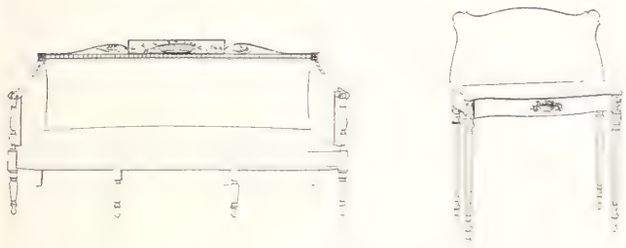
Justly famous as he is, Phyfe was only one of literally hundreds of cabinetmakers who produced fine furniture in America in the last years of the eighteenth century and the first decades of the



RIEGER

CHAIR AND TABLE ARE BY DUNCAN PHYFE

VICTORIAN by Alice Winchester



A SOFA AND CARD TABLE BY SAMUEL MCINTIRE, OF SALEM

ieteenth. Many are unrecog- ed today, but in each center a stand out. Besides Phyfe in w York there were Michael Al- on, for instance, and, more not- ly, the French émigré Charles noré Lannuier, who brought elegance of contemporary nch styles to New York.

Better known is Samuel Mc- ire (1757-1811) of Salem, assachusetts. McIntire was pri- arily an architect and carver. s distinctive work in the neo- ssic taste is still to be seen in



SIDEBOARD ILLUSTRATES AMERICAN EMPIRE

any handsome houses in and ear Salem. Characteristic motifs his furniture carving are ro- ttes, leaves, vines, baskets of owers or fruit, sheaves of wheat, rnucopias, all in crisply carved lief, sometimes against a nched background. Some of the me motifs occur in the work of hyfe and McIntire, since both xpressed the taste of their time. ut each had such individuality iat it is usually not difficult to tell ne from the other.

Like New York, the thriving aport of Salem supported num- rous cabinetmakers in the late 1700's. Among them were Nehe- miah Adams and Nathaniel Ap- pleton, who made, among other things, handsome tall secretary- bookcases with glazed doors and painted glass panels inset in cor- nice or frieze. Samuel Field Mc- Intire, son of Samuel, continued the Salem cabinetmaking tradition into the next generation.

Boston, too, had its quota of furniture craftsmen at this time, among whom John Seymour and his son, Thomas, are outstanding. Like their contemporaries, they frequently used reeding and fine veneers; special characteristics are bands of inlay in half-moon, checkerboard, or other patterns; bird's eye maple veneers; tambour doors; robin's egg blue paint on the interior of cabinets. One of the most distinguished Seymour pieces is a semicircular commode now in the Boston Museum of Fine Arts.

In Philadelphia the leading exponents of the neo-classic in fur- niture were Henry Connelly and

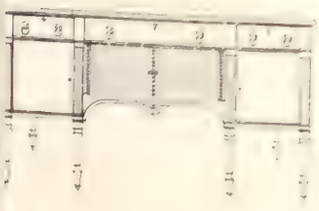


PHILADELPHIA'S EPHRAIM HAINES WAS MAKER OF THIS ARMCHAIR

Ephraim Haines, who only recent- ly have received the recognition they deserve. Examples of their work in the Philadelphia Museum of Art show their fondness for the popular reeding and rosettes of the period and their general in- debtedness to Sheraton design.

In Baltimore a real school of furniture making developed for the first time after the Revolution. Baltimore began to flourish as a port, and with the new wealth ap- peared fine new homes and all that

(*Continued on next page*)



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AMERICAN FURNITURE

(Continued)

goes in them. The taste was for basically delicate, graceful design in the Hepplewhite manner, tapered legs, and ornament achieved with inlay more often than carving. But highly elaborate pieces were produced; one of the most spectacular is a huge Baltimore sideboard in the American Wing of the Metropolitan Museum: it is almost gaudy with contrasting veneers and inlays and inset painted glass panels. Very few Baltimore cabinetmakers of this era stand out as individuals. Stitcher and Clemmens are known by name, and John Shaw of nearby Annapolis has been identified with certain pieces.

American neo-classic furniture at its best has great elegance and refinement, and, in the work of the craftsmen mentioned here, real sophistication. It is also, on the whole, adaptable to use in present-day homes because of its convenient scale and variety of forms. For that reason it is more widely reproduced today than any other style—and that in turn is possibly why most collectors are not so enthusiastic about the originals as they used to be. It is considered less exciting to own a genuine Duncan Phyfe sofa, even a labeled one, if good and bad copies of it are to be seen in every furniture store. However, the originals by Phyfe and his contemporaries are still as fine as they ever were, and a few canny collectors are realizing that now is a good time to buy them, when prices are relatively low. Fashions in collecting change, like everything else, and these antiques may well come into their own again.

When these pieces first went out of style, back in the 1820's, the new thing was Empire. In France, where the style originated under Napoleon, it was a very rich monumental style, with Egyptian overtones inspired by some of the Emperor's conquests. In England the corresponding style, called Regency because it developed in the regency of George IV, was rich with brass mounts and highly figured woods, sometimes extravagant in design, but on the whole smaller in scale. By the time it was interpreted here it had lost its magnificence and become merely inelegant and clumsy. The Federal style had gradually been deteriorating, with heavier lines and coarser detail, and in time it merged with the more massive Empire. There are American Empire pieces that have a dignified simplicity or even a becoming richness, but most of what goes by the name is heavy-handed and lacking in distinction.

The neo-classic had gone through a succession of interesting phases since its first vogue just after the Revolution, and it is not surprising that popular taste was ready for something quite different. In the 1840's the neo-rococo began to appear and before long there was a full-fledged revival of Louis XV. The Victorian era had begun its long and lively series of eclectic styles, adapting and reinterpreting and mixing together what had gone before.

BUILDING DATA: McNIFF HOUSE

FOUNDATION: Concrete block on poured concrete footings. EXTERIOR WALLS: Redwood tongue and groove vertical boarding. ROOF: 4-ply, built-up roofing —Barrett Div., Allied Chemical & Dye Corp. INSULATION: Walls and floors, 2" "Fiberglas" batts; roof, 3" "Fiberglas" batts—Owens-Corning Fiberglas Corp. DOORS: Interior, hollow core—The Mengel Co.; woven reed kitchen sliding screen—Tropicraft; folding partitions, "Ra-Tox"—Hough Shade Corp. GARAGE DOORS: The Stanley Works. GLASS: $\frac{1}{4}$" polished plate—Libbey-Owens-Ford Glass Co. FIREPLACE: Native fieldstone. INTERIOR WALLS: "Sheetrock"—U. S. Gypsum Co.; living area cabinets and sleeping area cabinets, "Novaply" —U.S. Plywood Corp., covered with redwood "Flexwood"—U. S. Plywood Corp. CEILINGS: "Sheetrock"—U. Gypsum Co. FLOORS: Vinyl cork tile Dodge Cork Co. HARDWARE: T Schlage Lock Co., sliding—Knape a Vogt Mfg. Co. EXTERIOR PAINTS A STAINS: White trim—Eagle-Picher C Stains—Samuel Cabot Inc. INTERI PAINTS AND STAINS: Natural woo "Satinlac"—Breinig Bros. HEATI SYSTEM: Forced warm air, oil-fired Airtemp Div., Chrysler Corp. Control Minneapolis-Honeywell Regulator C BATHROOM PLUMBING FIXTURES: Ame can-Standard. KITCHEN PLUMBING FI TURES: American-Standard; counte tops, "Panelyte"—St. Regis Paper C oven—Thermador Electrical Mfg. C refrigerator—Hotpoint Inc.

Fight Mental Illness



BLOWTORCH CELLINIS

You may not understand abstract sculpture, but it may soon be knocking at your door.

By Emily Genauer

Even the most advanced examples of abstract painting have found an increasingly interested audience in America. If they aren't "understood"—and most of them, being without readily identifiable subjects, weren't meant to be—they are enjoyed for their bright sensuous color and vitality and individuality they bring to homes made fairly standard by mass-production furniture and accessories.

But modern sculpture, especially of the wrought-iron, welded-and-blowtorch open-work variety which these days dominates so many gallery and museum exhibitions all over the country, angular constructions that stick out into space like TV antennae or push their prickly, tiny shapes up like a cactus plant, has not yet penetrated the homes of any but the most adventurous and dedicated collectors.

The explanation is simple. Not often such pieces are about as movable as the TV antennae and cactus plants they resemble. Even persons who dislike them may readily see how they suggest with great effectiveness the nervous activity, the tensions and strains of our times, or symbolize dramatically our attempts to penetrate and conquer space. But the question remains, what can one do with such pieces in one's home? How can their spiney, crude, welded-iron outlines "go" with polished wood furniture and carefully selected upholstery, with delicate chintz and gleaming silver? What has happened to "human" sculpture, anyway, the relaxed nudes, graceful dancers, happy children which sculptors used to do? How come, why did sculpture get this way? And where, outside a museum, can such things be placed?

Industry—the Patron

Perhaps the questions might better be answered in reverse order. Where can the new sculpture be placed? The news is that even if it hasn't as yet got *inside* many houses, at least it's reached their doors—literally. A group of top modern sculptors and one painter, among them Jacques Lipchitz, Isamu Noguchi, Hinko, Léger, have completed a series of designs for door ornaments. They were commissioned by the Yale & Towne Mfg. Company to create knobs, handles, knockers and the like, in a program conceived to utilize the genius of our outstanding artists for the manufacture of door hardware. On exhibition from May 1 to May 5 at the famous Wildenstein Galleries, in New York, an establishment ordinarily given over to paintings and sculpture, the designs are also available through architects and dealers throughout the country. Jacques Lipchitz fashioned a gilded bronze relief he calls a "symbol of welcome." Mirko, one of Italy's best-known modern sculptors, designed several handsome lever-handles, knobs and pulls in the stylized, only vaguely recognizable, shapes of birds and fish. Spadini, another outstanding Italian, modeled in gold-finished metal a door-knob representing the radiant face of the sun and, in silver, a more pensive moon-face. The late Fernand Léger, just before his death, did a group of knobs and escutcheons in vividly colored geometric patterns very like his cubist paintings.

Cellini Did It, Too

Now it's true that Lipchitz and Kirko, for example, although they are in the vanguard of the wrought-iron school of sculpture (sometimes known as the taffy-pull school), did modify their styles somewhat when they undertook to design ornaments for home use. For the new pieces *are* sensuously appealing. They are good to the touch and fresh to the eye. They offer advance word, as it were, that the doors they decorate will open into the homes of people interested in new and lively ideas.

It's also true incidentally, that the whole concept of utilizing

(Continued on next page)

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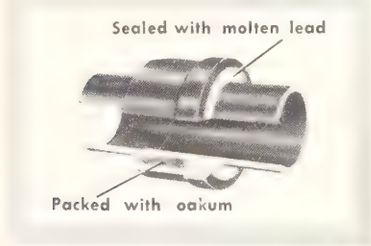
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ART

(Continued)

the genius of artists to design practical objects, even objects that can be manufactured by mass production methods, isn't exactly revolutionary. Famous artists as well as anonymous craftsmen whom today we recognize as artists, from Cellini down to the Colonial ironworkers who fashioned farmhouse weathervanes, found joy in designing objects for use. For some years top American painters have executed designs for mass production fabrics.

The important thing is that as a result of the new project many Americans will have their first contact on home grounds with the works of internationally esteemed modern sculptors working in the "new" wrought-iron idiom.

The irony—and I mean no pun—is that this idiom may not be so new after all, and that, indeed, it started out on home grounds. And this brings us back to our initial questions, "How did sculpture get this way?" and "Why do relatively few sculptors today use the human and animal figure?" It's generally conceded by critics and scholars that the man most responsible for the trend is Julio Gonzalez, a little-known Spanish sculptor who died in 1942 and is only now being accorded wide recognition. The first exhibition of his work in America, which was greeted with enthusiasm at New York's Museum of Modern Art, will be on public view from May 8 to June 17 at the Minneapolis Institute of Art.

Gonzalez Was First

It was Gonzalez who, back in the early 'thirties, working in Paris with his compatriot friends, Picasso, Miro and Gargallo, first began to "draw in space," as he described it, with welded metal rods. It was from his work, as they saw it in isolated museums and in occasional photographs in art journals, that younger men in America (David Smith, Theodore Roszak, Richard Lippold, David Hare) and in Europe (Reg Butler and Lynn Chadwick in England, Uhlmann in Germany) got the idea of creating "sculpture" with an acetylene torch, iron and steel. Why they seized on his technique so eagerly, we'll get to in a moment. First let's examine why Gonzalez himself devised it.

In his youth he worked in his father's metal shop in Barcelona, forging and welding the grilled iron doorways for which Spain has

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been famous for centuries. One sees them in every Spanish city or town even today, screens of thin, curving, infinitely varied and graceful metal rods casting exquisite patterns of line and shadow, ever-changing with the light. That training was only Gonzalez' beginning, of course. He went to Paris from Barcelona in 1900 and began to paint in a fairly conventional manner derived from Degas and the haunting, melancholy blue-period paintings of Picasso. After some years he turned to sculpture, and although his first works suggest primitive and cubist influences, by 1931 he discovered himself and hit on the idiom that started a sculptural revolution.

Modernism and Space

Now, why did a whole generation of younger sculptors pounce on his technique, so understandable in one of his background and training, yet so foreign to their own?

The answer is logical even if fairly involved. It has to do on the one hand with modern artists' ever greater concern with purely abstract shape, with the attempt to balance mass and space, with all manner of formal considerations having more to do with design, really, than with emotional expressiveness. On the other hand, it is also a reflection of the temper of our times. Rodin himself said that sculpture, to have true significance—he cited Michelangelo and the Greeks as proof of his thesis—must express "restless energy." (Michelangelo had written that it is sometimes "more in accordance with reason" for the artist to create "what men have never seen and think cannot exist, rather than the ordinary figure, admirable though it may be, of man or animals.")

But this is an age when energy is no longer visualized in terms of the individual human body. It is a matter of mathematical calculations, of crackling wires and cables, of skittering nerve ends, or space vibrating with intangible forces. So many modern sculptors began to discard traditional concepts of sculpture in the round, concepts that reach all the way back to the Biblical ideas of God as a kind of sculptor molding man of clay. Instead, they seized on the idea of employing welded-iron rods shooting through space to embody the idea of "restless energy," to express the forces that press on man from without. They sought, taking their cue, one might say, from Michelangelo, to portray a sensation itself rather

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ıan to depict the image of a hu- an being experiencing that sen- ıtion. They worked with open ıther than closed shapes, reach- ıg out to animate and enclose ɔace rather than to displace it.

It's Not Really New

There is nothing essentially ew in their notion of working ith light and space. Light falling n the most conventional sculp- ıred figure seemingly alters its hape and dimensions, draws the ve around the form, animates its urface with rhythmic, endlessly hanging patterns. But light and pace in our atomic age are more lynamic concepts than they used o be, more significant perhaps han individual man himself. Many modern sculptors have herefore turned from modeling he human figure to creating de- ıumanized forms that the artists ıope will convey an idea of the ˈorce of light and space.

The extraordinary thing is hat it was furniture designers, of ll people, who first saw a connec- ˈion between the new sculpture and interior design. They didn't know about Gonzalez' origins and ideas—never, in all likelihood, had heard of him. But immediate- ly they saw that the modern sculp- tors' work in metal offered great possibilities to themselves. What had been an aesthetic expression was overnight translated by indus- trial designers into the wrought- iron lamps, chairs, wire-mesh ac- cessories and the rest that have since become almost a decorative cliché. The new open-work sculp- ture suggested functional shapes that would fit far more harmoni- ously into the new architecture, with its open, fluid spaces and per- vasive light, than the heavy, over- stuffed modern furniture of the previous years.

Sculpture in Silver

Another new exhibition sug- gests, however, that they won't stop there. On view at the Boston Institute of Contemporary Art (from May 17 to June 16) will be an exhibition called "Sculpture in Silver." This, too, was industry- inspired, like the doorknob show. It began when Towle Silversmiths commissioned a group of outstand- ing American sculptors, who they knew were immensely responsive to material, to execute a group of pieces in shining silver. The re- sults, as visitors to the Boston show may see, were gratifying. David Smith, whose pieces of rusted, soldered wrought-iron are cherished by museums for their raw strength, executed one called

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"Birthday" which, curiously, is stronger (but far more agreeable) than ever, because of the way brilliant silver flashes light from its sharp edges. Richard Lippold, who generally builds his abstract constructions of stainless steel rods, was enchanted with what he felt was the "feminine" quality of silver, its "responsiveness to ten- der care, its disintegration under brutal treatment, its long periods of stubbornness and sudden yield- ings." He created an abstract form symbolizing a young goddess ris- ing airily, in most delicate bal- ance, from a narrow base, to swell out in an open flower-like cup holding what might be a star, or a flying seed. In the group are also some more conservative pieces. One, for instance, is by William Zorach, perhaps America's top sculptor, who did a four-inch head of singular delicacy, a piece whose softly radiant surface cries for caressing by hand as well as eye. Another is by Oronzio Maldarelli, who conceived a small nude seated girl with one leg crossed over the other as she adjusts her slipper, a piece whose solidity becomes kine- tic in the animating light falling on subtle hollows and swellings of her body.

The Old Still Lives

This brings us to another as- pect of the contemporary sculp- ture scene, and deeply gratifying evidence that for all the bristling unconventionality of the new forms, the old ones have not yet been and will not be—discarded. Scheduled for exhibition in Poughkeepsie, N. Y., at the mu- seum of Vassar College (May 10 to May 31), is an exhibition called "Twelve Sculptors of the Twen- tieth Century," being circulated about the country by New York's Museum of Modern Art. This one proves that there *are* present-day artists of vitality and stature who continue to embrace the classical concept of sculpture as solid mass and volume, men who feel that in the end it is only people who are important (the experimenters say this too, but express the ideal in terms of the forces that work on people), and that a statement about human beings is most ef- fectively and movingly projected in human form. Each of the artists in this exhibition (they include such distinguished Americans as John Flannagan, Chaim Gross, Salerno and French-born Gaston Lachaise, such top Europeans as Barlach, Lehmbruck, Kolbe, Manolo) has adhered to the tradi- tional method of chipping his form out of a block of wood or stone, or building it up with clay

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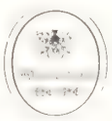
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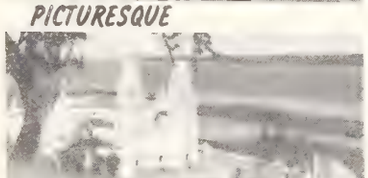
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ART

(*Continued*)

and then casting it. Ernst Barlach, for example, one of Germany's great twentieth-century figures, in his "Singing Man" portrays the peaceful life of a simple peasant; Lehmbruck, another famous German, has rendered the introspective mood of a young woman; the French Maillol did an idealized version of a female bather; Flannagan did a mother and child; Gross portrayed circus performers.

It is, of course, the ages-old approach, and if you would see ancient examples there is a handsome exhibition called "Art in Antiquity" now at the galleries maintained by Indiana University, in Bloomington, Indiana (in June it will move to Salt Lake City). Composed of objects loaned by the Metropolitan Museum of Art in New York, and being circulated by the American Federation of Arts, the show includes tiny bronze statuettes of Egyptain goddesses modeled three thousand years ago, terra cotta Tanagra figurines dating from the fourth century before Christ, small marble warriors from Rome.

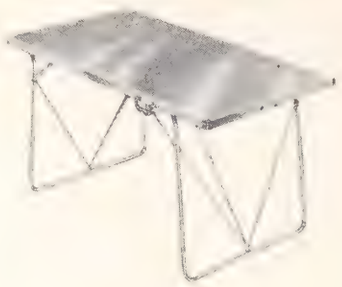
The circle completed

It also includes Greek vases, a cup made about 3.800 B.C. in what is now the Near East, a bronze bit used by an ancient horseman as he dashed across the Sumerian plains around 600 B.C. And this brings us back to our modern sculpture for door ornaments and suggests that in one sense the most modern and experimental sculptors of today may basically be the most traditional. It was only within the past hundred years or so that, as one result of the industrial revolution, a line began to be drawn between the so-called fine and useful arts.

A matter of indifference

For centuries before that people felt—perhaps without consciously understanding—that art could as surely lie in harmonious form and perfect proportion as it could in an object in which form was primarily a means for projecting specific literary, picturesque or religious meaning, an object that had to be hung on a wall or set on a pedestal. Whether the thing made is put to use—as Greek vase or a modern door-handle [illegible] matter of indifference. Rodin had something to say about this. "Beauty is not a starting point but a point of arrival." No one style or theory is the only way to get there.

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AUCTION

(*Continued from page 119*)

or lot you wish to see, and you will surely notice other things you had not thought of finding. Some galleries will oblige a prospective buyer by giving him an estimate of what a given object will bring, and if for any reason you are unable to attend the sale, they will place a bid for you. This procedure can be an intriguing gamble. If your proxy bid is exceeded, naturally you fall from the running. But if your bid not only tops the highest bid cast at the show but is actually well above it, most good galleries will award you the object at the first step-up above the final bid, thus enabling you to buy at a lower price than you were willing to pay.

Jot down lot numbers

Ordinarily, because you will prefer to attend the sale and bid in person, you should list in your notebook the lot numbers of objects upon which you have decided; for example:

Lot
52—Mahogany sewing tables
78—Porcelain garniture, 3 pieces

If there are several lots which appeal to you, note possible alternates. Then, opposite each item, jot down the top offer you would bid for each lot. At this point, you should understand just how many items you are bidding for, because it is sometimes the custom of galleries to show only a sample of a great number of identical small objects. When, for instance, the entire contents of the old Ritz-Carlton Hotel were sold at auction, a New York newspaperman spied a couple of small smoking stands on the block. He bid for them—and won them. In settling up at the cashier's booth he discovered to his dismay that he had actually bought over a hundred of the things.

At city auctions, the buyer should expect to pay a fair price for any object for which there is competition. There is little real prospect of making a killing by discovering something which has escaped the expert amateurs or the shrewd dealers who make routine calls during the period of exhibition. The mere presence, however, of professional dealers should not dishearten the novice. On the contrary, because it is their practice to buy auction objects and then re-sell them at a profit in their own shops, they may point the way to an item worth fighting for.

Once you have sized up a collection and carefully noted the things that hold your interest, yo

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ady to face the auction itself. is no hard and fast bidding rn. Usually, the auctioneer lf will give the cue. Remem- iat he has the power to reject rst bid if he does not regard a worthy starting point. Yet bound by law and custom to ot subsequent bids, providing represent proper units of ad- e in price.

Where the value is substan- bidding often goes along in pattern of $10, $25, or $100 ments. But objects of lesser may start at $2 or $5. A nod e head or a wave of the hand nerally all you need to signify willingness to advance the n the accepted unit.

You may cut your increase in if you feel you are getting to your operating limit. The ioneer may just have said, "I $90. Who'll say $100?" It is quite acceptable to say $95. pt that this acts as a flag to other bidders that you are xing off the scene, and that may brazen you out.

Until you are fairly experi- d, it is well to arrive early and way from the entrance, where coming and going of others either distract your attention he wrong time or may prevent auctioneer from seeing or ring your signal. In the ger galleries, attendants placed ughout the room accept and ıy bids when necessary.

Sales run at fast clip

At times the procedure at an tion seems almost automatic. leed, most houses run sales at airly standard rate of sixty to enty lots per hour. This actual- serves to reassure the buyer. ce in most well managed sales ry object or group of objects numbered, and these numbers run off consecutively. It is refore possible to get an accu- e idea of when a particular lot mber will appear.

The bidding on individual s, however, goes along very idly. The novice is often shut t of the competition by the keting pace. You must be alert. th notebook in hand, so that you n jump into action when the ht time comes.

After your moment of tri- ph, when you have placed a ccessful bid, the attendant will me up to you (unless you are own) and take your name and ldress and a cash consideration. ually 25 per cent of the pur- ase price, to seal the transac- n. You should repeat to him the t number, object and price, so at there can be no misunder- anding. In the rare instance

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(Continued)

where there has been some mistake, the auctioneer or his representative will put the object up again within a matter of minutes.

Getting your purchases home is your problem, not the gallery's. It is a great convenience to have a station wagon, although city taxicabs have had all sorts of improbable things hustled into them from auctions. Many household articles, such as a chair, a small table or a stack of dishes, can be carried in a taxi without difficulty. For larger acquisitions, the auction house will recommend a dependable trucking firm.

Surprises in the country

Country sales, unlike city auctions, have a peculiarly unpredictable quality. They are usually conducted with no set pattern—no lot numbers, no orderly bidding pattern. You might have to sit through a long review of milking equipment and tractors, washing machines, skis, shotguns and preserve jars, before that coveted set of Hitchcock chairs appears. If you are not able to stay, the auctioneer may oblige you on request by putting up your lot early.

In the rural districts it is the object of utility rather than rarity that brings the highest price, in contrast to the city where a Louis XV gilt bronze clock or a thirteenth-century Persian pottery bowl becomes an object of contention. In the country the fine bread-and-butter gift, such as an Oriental figurine, which city relatives have left behind, may go almost uncontested.

You can always re-sell

Part of the fascination of auctions is to see collections endlessly formed and dispersed. As a purchaser, you help to keep the business humming: you can at any time consign to the galleries for re-sale the treasures you have acquired. If you didn't buy at a freakish price in the first place, your chances of getting a proportionate return on an auction purchase—even after paying the gallery's brokerage fee of 20 to 25 per cent—are decidedly favorable. It can happen, however, that bidding for such an object will not reach a price that you consider to be fair. The only way you can regain it if this happens is simply by bidding for it, buying it back and hoping for better luck at a subsequent sale.

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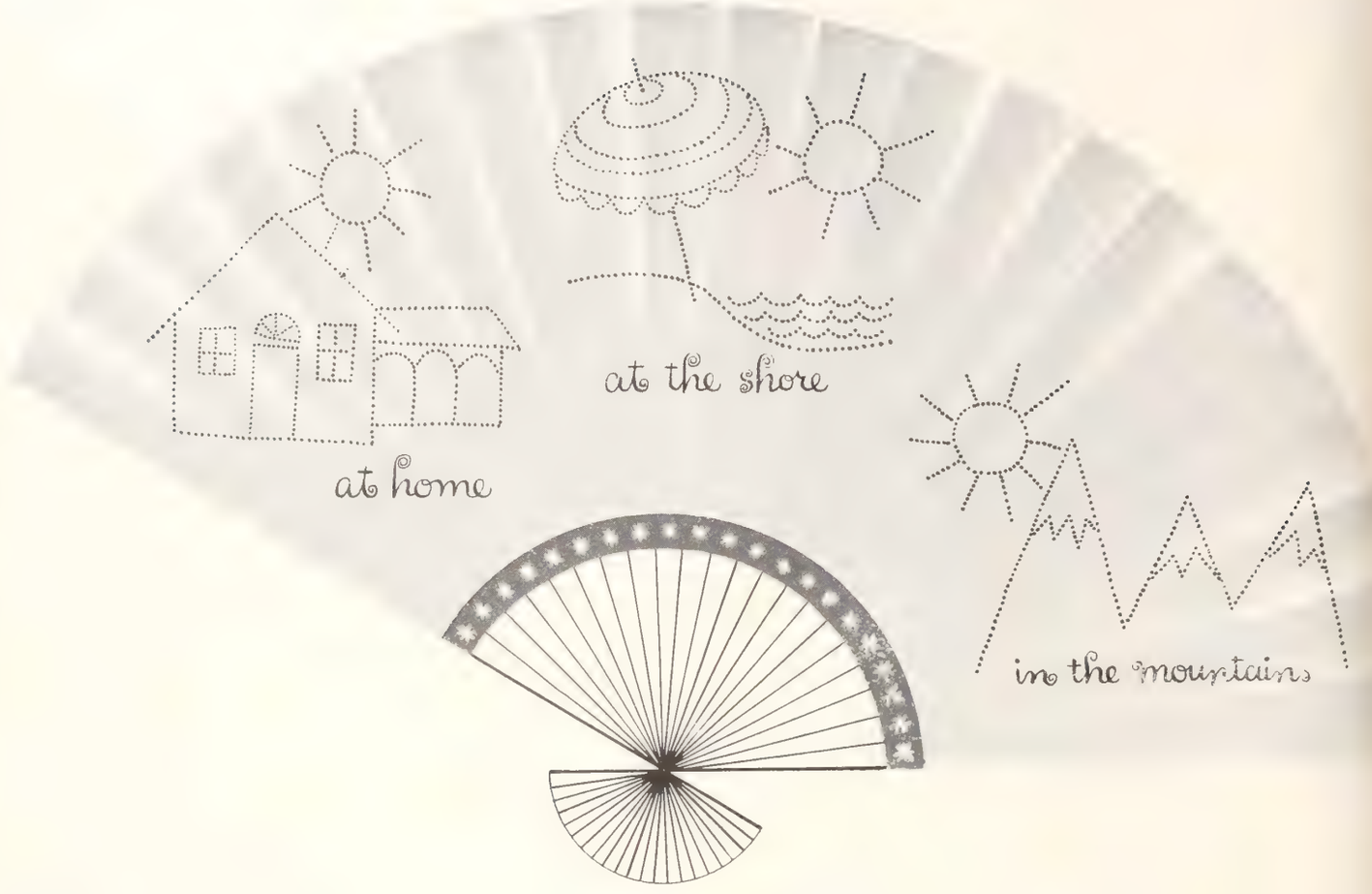
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• **Seaside Gardening**—how to plant trees, shrubs and flowers r their survival at the shore!

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New Jelled Magic doesn't drip or run like ordinary paint

No Dripping

...because it's jelled

Jelled Magic just can't drip or run like ordinary paint. It comes to you jelled—*stays* jelled on brush or roller—yet becomes liquid instantly when applied in the usual way.

No Stirring

...because it's homogenized

Now you can avoid all the tedious work of stirring, and—even more important—you escape the pitfalls of *inadequate* stirring. Jelled Magic gives you a beautiful, smooth job every time.

Now you can paint like a pro with wonderful new Jelled Magic. No more running down your arm when you paint ceilings—because it's actually *jelled*. No more uneven jobs on walls or woodwork because Jelled Magic is thoroughly mixed and homogenized at the factory—*stays* completely mixed. Gone forever is the messiness and worry you've always associated with ordinary liquid paints!



Jelled Magic clings to your brush or roller—stays put on the surface you're painting—doesn't drip or run.



JELLED IN THE CAN . . . It's perfectly mixed and ready to use as soon as you lift the lid. No stirring—just dip your brush and start painting.



CLINGS TO THE BRUSH . . . Doesn't run down your arm like ordinary paint. You're ready for the easiest, cleanest painting you've ever known!



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SIMPLIFIES ALL PAINTING . . . No more runs even when you're doing such difficult jobs as painting windows, paneled doors or fluted woodwork.

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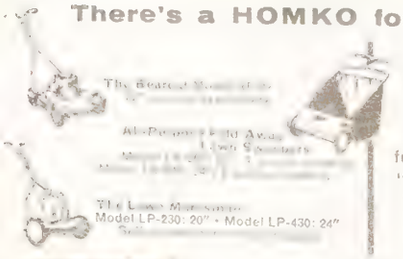
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H & G's GUID

How green is your jargon? Unless it is as green as the true gardener's thumb, our glossary of common gardening terms is especially for you. In this third installment we take you from genus through hardpan to monoecious and beyond in the wonderful world of backyard talk.

Genus: A group of plants which are subdivisions of one family and have closely related or similar characteristics. Examples of genera: oak (quercus); rose (rosa).

Geotropism: Gravitational influence in plant life which causes the roots to go down and the tops to go up.

Germination: The beginning of growth in a seed under the combined action of light, heat, moisture and air on the dormant embryo.

Grafting: Process of plant propagation in which a part of one plant called a "scion" is joined to another plant, called the "stock," so that they will grow together as a single plant. The scion may be a bud, piece of stem, shoot or root fragment. Most fruit trees and varieties of roses and many other ornamental plants that might not reproduce uniformly from seed or grow well from cuttings are grafted.

Grandiflora: A recently introduced type of hybrid rose that has large blossoms borne in clusters on long stems.

Habit: A plant's characteristic manner of growth, whether upright, drooping, trailing, etc.

Hardening off: Gradual toughening of young plants grown in house, greenhouse or coldframe before setting them outdoors. It involves reduction of watering, increase of ventilation and of exposure to outdoor temperatures.

Hardiness: In plants, the quality of remaining alive in winter; the proven ability in any given climate zone to live and thrive through heat, drought, wet seasons and cold weather.

Hardpan: Hardpacked, often clay-like soil below the surface or top soil; it prevents downward passage of water after rain.

Heaving: The thrusting of plants out of the ground caused by alternate freezing and thawing action during the winter months.

Heeling in: Temporarily placing dormant plants in trenches and covering them, wholly or in part, with soil.

Heliotropism: The turning of a plant or flower toward the sun or other light source.

Herbaceous: Having fleshy leaves and succulent stem tissue, usually not frost hardy but withering away in autumn.

Hilling: Mounding soil over seeds or around plants to support them, prevent sun scorch, protect from freezing, conserve moisture. Used in blanching stalks of celery.

Hotbed: Coldframe heated by horse manure, electric cable, or other means to protect plants or hasten growth.

Humus: Non-mineral, organic material found naturally in top soil or introduced into it. Humus consists of wholly or partly decomposed vegetable and animal matter, including compost, peats, manures. Humus alone supports the bacterial life that, in the presence of air and water, is so important in good garden soil.

Inflorescence: The blossoming habit of a plant; the grouping of flowers or florets in a cluster or as a whole.

Lateral: A side growth or shoot growing from a main stem.

Leader: The upright tip of a tree; the top part of the main trunk



GARDEN TERMS

afmold: Decayed and decaying leaves accumulating naturally woods and often to great depth on forest floors; also made by posting leaves in piles or pits.

onoecious: Having separate staminate (male) and pistillate male) flowers on the same plant. Examples: begonia, oak.

ulching: Covering with loose material the soil around plants to p weeds down, conserve moisture, stabilize soil temperatures. A lch may be of lawn clippings, straw, peatmoss, pine needles, salt rsh hay, buckwheat hulls, dry leaves.

tive: A plant originating in this country. Also used to designate plant originating in a region or place specifically associated with Example: Kolkwitzia is native to China.

turalize: To arrange a group of trees, shrubs, or other plants as to create or permit an effect of natural growth. Of a plant: grow and multiply as though in its native habitat.

ode: The part of a stem from which leaves and buds emerge. nce, internode: that portion of a stem between two nodes.

utrient: An element essential to plant growth. Nutrients include: rogen, phosphorus, potassium ("the big 3"); also boron, calcium, lorine, copper, iron, magnesium, sulfur, zinc.

pposite: Referring to leaves or twigs growing at exactly opposite ints on a main stem or branch.

rganic: Living, as contrasted with inorganic or non-living. Or- nic matter is derived from living material. Example: humus.

rnamental: 1. Noun: a decorative as opposed to economically portant plant. 2. Adjective: referring to that branch of horticul- re pertaining to gardens rather than farming or fruit growing.

an: A shallow flower pot used to grow bulbs indoors or, shallower ill, to start seedlings.

eatmoss: A spongy, moisture-absorbent material derived from posits of sphagnum mosses. Other forms of peat are derived from eds and sedges. Peats are dug, dried, and ground for garden use.

erennial: In general, any plant that lives for many years. Com- only: a green-stemmed or herbaceous plant that, once established, ntinues to live for more than two years.

inching: To pinch off, usually by hand, the tips of new growth green stems to promote branching.

istil: The female reproductive portions of a flower.

ollen: A dust-like or granular substance developing on the an- ers of a flower and constituting the male element in fertilization.

ollination: Transfer of pollen from the anther (male) to the igma (female) of a flower either by artificial means or by natural ction of winds and insects.

olyantha: Literally "many flowered." Commonly, a type of bush se bearing clusters of small flowers.

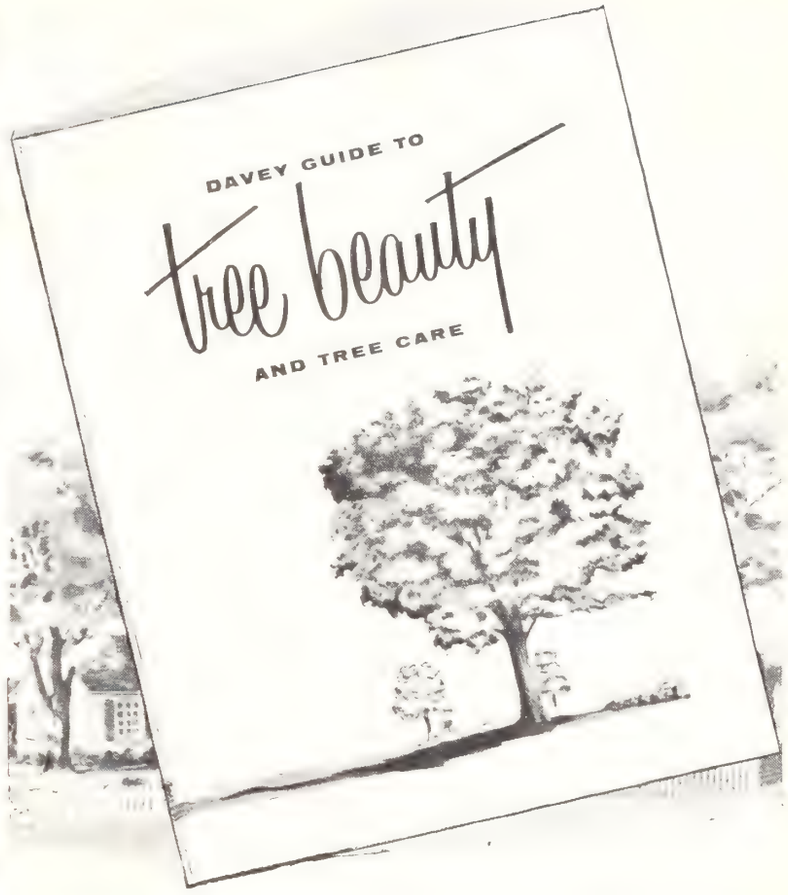
ot bound: A condition of potted plants in which the roots fill nd are restricted by the pot. The condition often promotes flowering.

ricking out: Transplanting very small seedlings.

ropagation: The multiplication or reproduction of plants by eans of seeds, spores, cuttings, layering or grafting.

runing: Removing diseased, dead or unwanted parts of a plant sually to improve its form or health.

uddling: 1. Dipping plant roots in thin mud just prior to plant- g. 2. Compaction of soil by rain or by digging when soil is wet.



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GREAT PERENNIALS

(Continued from page 124)

Where once there were but two or three, now there are a score, including some of the best yellows that bloom before summer. The fountains of slender leaves are fine harmonizers in the garden all season long. Some varieties maintain green leaves all winter too, especially in the south. Like the iris, day-lilies do well in indifferent soil. But they grow far better in good garden loam that has been dug deeply and braced with compost or peat and a handful of fertilizer. Several varieties bloom twice a year, especially those that flower first in spring. Good growing conditions are correspondingly rewarded by a greater tendency toward repeat or "remontant" flowering. This calls for not only fertile soil but plenty of moisture.

With good catalogues before you, there will be many factors to consider in making your choices. Apart from color, take note of height of flowering stalk, tendency of blossoms to remain open all day (some do not), to bloom in the evening (a few do), to repeat the performance later. Consider the presence or absence of fragrance and the degree to which the foliage may stay green in fall and winter. Plant them in mixed borders, in front of shrubs, against walls and fences, at the edges of woods. Remember only that daylily colors are always warm rather than cool, and plan accordingly. Once planted, they may be left for three to five years, then dug and divided with a pair of spading forks to pry the clumps apart. Divide or plant after flowering or, for that matter, any other time.

The Durable Peony

Peonies are as durable as trees and, in their proper places, just as necessary to the well balanced garden. Properly planted in deeply prepared fertile loam, they may be left for twenty, thirty, fifty years to grow in beauty. When you start herbaceous peonies, however, buy small plants, preferably what are called "3-to-5-eye divisions." They are best planted in early fall, with the average level of the pointed white eyes or growth buds between 1 and 2 inches below the finished soil level. (If set either deeper or shallower they may bloom poorly or not at all.) After setting plants in the hole, cut off old stems below the ground line. The plants spread slowly, ultimately forming circular clumps three or more feet across at the base and bearing literally hundreds of main-stem blossoms, not counting side buds.

A Key perennial

The location of the peonies in your border should be determined before that of other plants. They are a key perennial, not only when they are in bloom, but through the rest of the year when their foliage remains imposing in both form and texture. They may be used as accent plants in formal beds, to pin down the pattern of a long border, or even as isolated specimen clumps. Their colors include white and creamy tones, pinks, and all shades of red, with a promise of yellows to come. Flower forms vary from the many-petaled bomb and rose type, to the singles with five or ten petals. Some newer varieties have crested golden centers contrasting with brilliant petals in stronger pinks, clearer reds than were dreamed of only a few short years ago. Better colors, bolder forms are the rule among the current hybrids. By all means, consult the lists of peony specialists before you buy, since the run-of-the-mill varieties, while durable, surely, and beautiful as well, are no longer enough to satisfy the good gardener. Peonies must have a period of dormancy induced by cold weather in order to survive. They do not flourish in the far south, nor do they tolerate meager soil and scanty moisture. Cared for with respect for their needs, they have no superior in garden performance, and very few equals.

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A HANDBOOK OF SUMMER LIVING

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dealers take the wraps off e startling new inventions

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ur local Toro dealer will be glad to show ll this—and more. Look for his name in one book classified section under "Lawn ers".



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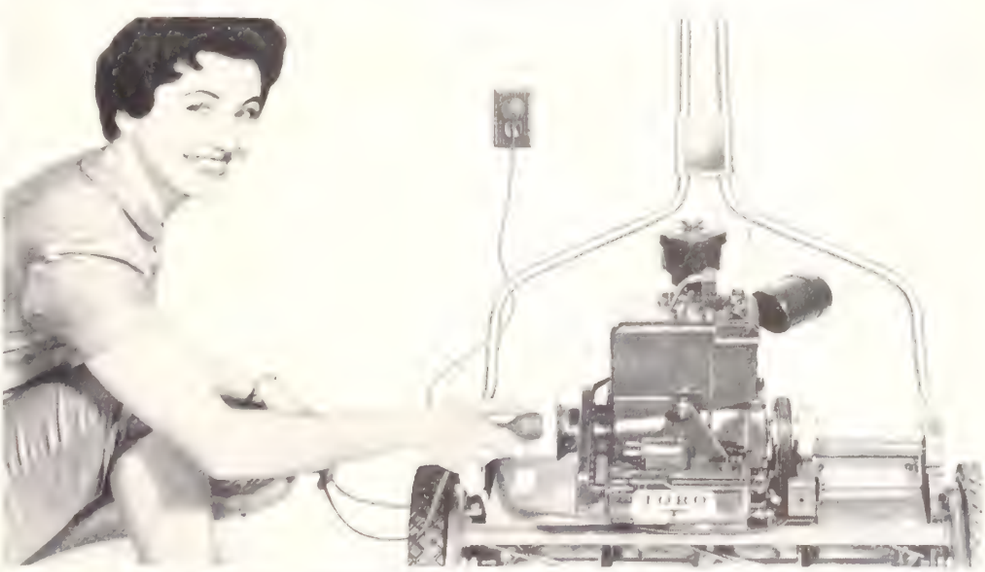
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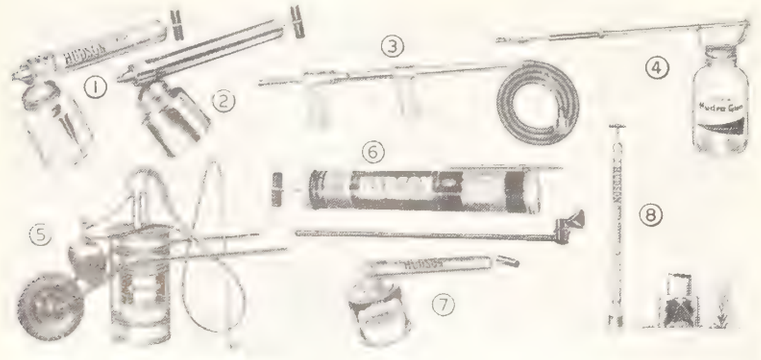
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H&G's BASIC GARDE

In the following chart are listed the common garden insects ... diseases; the agents that will best control them; and the repres... tative trade names of nationally available preparations containing ... control agents. For general use and for gardeners not sure of the sp... fic troubles they wish to treat, several good all-purpose sprays are ... cluded. Many of these controls can be applied as either sprays or du... all should be handled with care, and precautionary labels strictly ... served. Timing varies with the season, the location, the insect and ... plant on which it preys. The manufacturer's label often gives use... clues. In some cases, one or two sprayings a year will do; in others we... ly treatment is necessary. In all cases the treatment should be thorou...

INSECT OR DISEASE	CONTROLLING AGENT	REPRESENTATIVE TRADE NAM...
Ants	Chlordane	End-O-Pest ARC Dust Ortho Klor
Aphids	Lindane Malathion Nicotine Sulphate Pyrethrum Rotenone	Niagara Lindane Isotox Malicide Black Leaf 40 Pyretox 10 Acme Garden Guard Roto-Dust
Beetles	DDT Methoxychlor Rotenone	DDT Marlate Roto-Dust
Blights	Ferbam Manganese carbamate Zineb Ziram	Fermate Ferbam Fungici... Kerbam Black Manzate Maneb Fungicide Dithane M 22 Parzate Zineb Fungicide DuPont Fungicide A Zerlate Ziram Fungicide Opalate White Fungicide
Borers	Aldrin DDT Dieldrin Heptachlor	Aldrin DDT Dieldrin Heptagran
Chinch Bug	Chlordane	Toxichlor
Caterpillars	DDT Rotenone	DDT Roto-Dust
Downy-Mildew	Captan Manganese carbamate Zineb	Orthocide Garden Fungici... Manzate Maneb Fungicide Dithane Z-78
Lace Bug	Lindane	Isotox
Leafminers	DDT Lindane Malathion	DDT Lintox 25 W Lindex 25 W Malathion
Leaf Spot	Captan Ferbam Zineb	Ortho Garden Fungicide Nu Leaf Black Fungicide Niagara Carbamate Blightox 6

AY CHART

DISEASE	CONTROLLING AGENT	REPRESENTATIVE TRADE NAMES
	Aramite Dimite Malathion Ovotran	Orthomite 2 Dust Dimite Malicide Orthotran Genite EM-923
MILDEWS	Sulfur sprays DN sprays	Sulforon Fungicide Sulfix Sulfur Mildex Karathane
	Captan Ferbam	Orthocide Garden Fungicide Ferradow
	Ferbam Zineb	Ferberk DuPont Fungicide A
	DDT Methoxychlor Rotenone	DDT Marlate Cubor Dust 75
	Captan Ferbam	Ortho Garden Fungicide Fermate Ferbam Fungicide
	Metaldehyde	Slug-Kill
	DDT Lindane	DDT Penco Lindane W 25
	Aldrin Chlordane Dieldrin Lindane	Aldrin Na-Klor 40 W Dieldrin Lindex 25 W
LIES	DDT Malathion	DDT Malathion

Multi-purpose sprays and dusts

	SPRAYS AND DUSTS
FLOWERS	ACP Rose and Floral Dust DuPont Floral Dust DuPont Rose Insecticide and Fungicide End-O-Pest Rose Dust Ortho Rose Dust Niagara Pomo-green Dust or Spray Tri-O-Gen 3-way Rose Spray
ABLES	Botano de Luxe Garden Dust DuPont Tomato Dust DuPont Vegetable Garden Dust End-O-Pest Garden Dust
	Acme Fruit Spray ACP Rx Garden Doctor Spray DuPont Fruit Spray End-O-Pest Tree Spray Ortho Home Orchard Spray Pratt's Shot Gun Spray



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You'll RIDE your work away with a

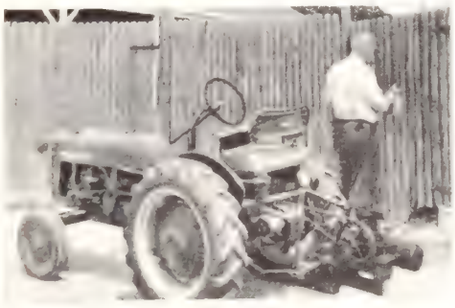
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Without obligation, please arrange a demonstration of what the International Cub Lo-Boy will do for me.

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Street

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Prepare plant for its summer in the open only after making sure it is ready for pruning and moving to larger growing space. It is ready if a compact mass of roots is revealed when pot is inverted, tapped on the bench, and lifted off for inspection. Plant at left can safely yield several cuttings.



Trim cuttings made from tips of pruned shoots by removing all but two or three end leaves and making square cut just below node or leaf joint. Pieces 1 to 3 inches long, depending on variety, are adequate. Rooting may be speeded by dipping cut ends in a root promoting hormone powder.

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TO WHAT EXTENT IS THERE A VIRTUAL LECTUREMANSHIP?

By STEPHEN POTTER

A note on current lectureman research

Editor's Note

the annual spate of spoken rds that washes over us at com- ncement exercises, Fourth of ly picnics, sales conventions d garden club meetings, add this ction year a tidal wave of po- ical oratory, and you will realize at we haven't heard anything t. As a service, long overdue, to eaker and audience alike, H&G fers this primer by Potter.

The other day I was thumbing through one of the early vol- nes of my 600-page folio note- ooks, repository of all the rst sketches and miscellaneous oughts of Lifemanship, quarries it of which, from such obscure ottings as "how about antisepsis . . Roger van de Weyden," are uilt what are to become the ompleted chapter. I found an ntry with Lecturemanship writ- en beside it in blue pencil. I ad obviously given some lec- ure where there had been a lot f empty back rows—an "ultra- ifemanship" situation, anyone vould say, counter-proof. But ere is my entry:

1. Audience sitting in the aisles ploy. This is far more important than a nearly full house as it suggests people willing to undergo discomfort to hear you. How achieve? A request that one section of the gallery should be closed for acoustic reasons is sometimes possible, or if you are developing the Eccentricity Gambit, it is possible to order the removal of front two rows of chairs, while apologizing "for the blind area in my voice."

Of course all this is exaggerated and fussy. The keynote must always be simplicity. Recently I have been jotting again—and trying to bear this simple fact in mind.

Chairman Ploy. One of the best ways of being one up in a lecture is not to lecture but be Chairman. Chairmaning—the art of being one up on the lecturer—has been independently described by J. Priestley (*Diversions*). He has described well the art by which the Chairman can *break flow* of lecturer with such basic and even dramatic ploys as having little notes passed up to him and making signals to people in the audience. Odoreida, when Chairman, was able to suggest that the note contained rather bad news of a personal nature but all this is rather advanced.

Simpler methods do not need less practice. The Chairman who remains on the platform for the lecture should certainly have something distracting about him—he may cross his right leg over his left and reveal the fact that right sock is so shrunk that it scarcely comes above the shoe at all. Audience will watch ankle. If his hands naturally are rather red and puffy, he may let one hand hang by his side with an inert look as if he had some deformity, slight, and possibly recent. Occasionally I have seen a Chairman do well by coming on to the platform with three large books of his own and keeping them under his arm during the lecture as if he had just popped in, between two really important lecture engagements of his own, in order to give a hand to old Thunderjaw. He can establish this point in his opening speech by making two jokes of intensely local reference, about some unpopular fire drill, which he knows his audience will laugh at, though the point will be completely incomprehensible to the visiting lecturer, who will look uneasy.

Longer practice is required for what I call the offbeat laugh. This is really a slow chuckle developed during some serious part of the lecture as if Chairman was trying to lead the audience into the realisation that there really was, after all, some grain of amusement in what Lecturer was saying. While thus smiling or giving a relishing chuckle, Chairman may turn, not his head, but his whole torso, in the direction of the clock, suggesting that he wants to know how the time is going in as unobvious way as possible. Another way to do this is to take a quick glance at your wrist-watch, but to have this strapped so high up the forearm that it takes a lot of covert arm extension to get there.

At the end of the lecture the Chairman still has a small armory of ploys to draw on. He can get up after a short pause, with a start, so as to suggest, "Why has he suddenly left off talking? There was no finish as far as I could see." He may then make a short speech purporting to summarize the views of the Lecturer, but, in fact, giv-

(*Continued on page 223*)



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LECTUREMANSHIP

(*Continued from page 221*)

his own opinions which are ectly opposed to the points ich the Lecturer has been try- to establish for years. He may n say, "Well, I am sure at least undred of you will be wanting ask questions and I am very d Dr. Thunderjaw has agreed do this. Now then . . ." It is per- tly easy by your intonation to courage the asking of any ques- ns whatever. After a two sec- ds pause Chairman can then y, "Well, if you won't, I will. am going to sail right into it. w, Doctor, what exact evidence ve you of your thing about the). of Scottish children being gher?" Needless to say, Dr. underjaw will not have men- ned any point vaguely con- cted with this question and his ply is bound to be a rather ammering one.

So far as Lecturemanship it lf is concerned. I associate oups of ploys with individuals, cluding, of course, some of our n individual demonstrators.

Gattling-Fenn always inter- ted me on the platform. He once ught a book with illustrations d diagrams called "How to hink Fluently on Your Feet" and en used to follow out the rules. ne thing the book said was "Be onomic of gesture, don't make e unless you really mean it. This ill treble the effect." After he d read this chapter, Gattling ed to stand rigidly to attention rough the whole lecture until he me to a bit where he said, "The hole edifice of modern civiliza- on is beginning to sway, before crashes to the ground in flames." hen he got to "sway" he would egin pushing the lectern from de to side and we certainly no- ced it simply because he had een standing absolutely still till at moment. Anyhow Gattling as very pleased with this and ext time he pushed the lectern ight over and lit a match. Our udience of young people warmly pplauded but I am not certain at he had really what we call got" his audience. Gattling, un- ss he had everything written out full, could never think of any- ing to say after about 7 minutes, nd so had to use a lot of ploys to ll up time. One of these was to ead out of a book. He would pre- end to find the passage in his ook by riffling through the pages, ut getting it almost at once be- ause of a piece of chewing gum e had stuck in the middle of the age he wanted. Sometimes this would have covered what he want- d to read, and he had to make up. because of the gum. But I must say he had a wonderful way of closing the book after he had read his bit. When he was really desperate to fill up time, he would read almost any piece at random —as if the words were practically sacred. I remember his once reading a page from some book about the appointment of a Dean to Norwich Cathedral. After he'd finished it he looked calmly, frankly and deeply, straight at the audience, while at the same time closing the book very slowly, almost with a faint suggestion, as it were, that it was practically the Bible, so that it was quite impossible for the audience to look critical, much less smile at the total irrelevance of the passage.

From Gattling we formulated one or two useful rules. For instance, if you are only able to give one lecture and only able to read that one off notes, which you carry round in dirty-looking, dogeared exercise books, start your lecture by saying, "I thought today—if I am interpreting your Chairman's wishes correctly—that I might talk about some subject—English and American humour for instance: and if you will allow me, I will read you one or two pieces which have amused me—I found this old notebook the other day . . ." Then talk round them.

The danger here, of course, is that by some curious law, if you do this, you will see sitting in the middle of the front row somebody who listened to your lecture, which is going to be word for word identical because you can't depart from your script, the week before. This calls for bold Gamesplay. You must say then that "you were trying to talk about this theme last week," that you are "delighted to see somebody in the audience who can confirm the difficulty we had in defining certain matters" and that you "wonder if they will approve of this new formula." Say also, if necessary, that this person had "asked a very interesting and profound question," and although this, of course, will be quite untrue, it will confuse and at the same time compliment this prospective enemy and the chances are he will string along.

The One Gestureman. Gattling's modest attempts at gesture were, of course, tremendously developed by our Dramaship Instructor, G. Wert, who was a great sight on the platform, although he spent too much time in proving that he was a better speaker than the Chairman. He used a lot of gestures but he always practiced them beforehand and used to get

(*Continued on next page*)



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LECTUREMANSHIP

(Continued)

me to take a snap of him with his No. 3 Brownie box camera while he stood in a fixed position, making a gesture. Some of them were very good, and we could never understand why he had never been asked to speak on the BBC television, particularly as "How to Speak on Television" was one of the courses he specialized in. I remember once he said, "The atomic bomb can destroy a city the size of Wallingford like puffing out a candle." He said Wallingford because, although it isn't a city, that was the place the Chairman came from. Then he turned full on the Chairman, held out his closed fist and said, "But it cannot make a flower grow." As he said this he opened his fist one finger at a time, about a foot in front of the Chairman's chin, as if it were a flower growing. Actually this amused us because Wert spent hours every winter with an old bag of bulbs, hyacinths, and nothing ever came out of them, except rather slimy-looking leaves about two feet long.

Cogg-Willoughby and the Distinction Ploy. Of all the basic techniques of this art the one I most admire and the one most difficult to perform is the Distinction Ploy. I am referring, of course, to the art of creating the illusion of distinction. Actually our Cogg-Willoughby himself was not at all bad at it, and since he had rather a hollowed-out, hankering sort of face, nature certainly gave him a good start, especially if he could manage to stand under a top light, and increase this effect by a thirty-seconds silence before starting, by gazing at his manuscript and slightly shifting it about, with about two very slight coughs. He would sometimes also increase tension by taking one small tablet out of a green glass bottle, from which a very long tail of cotton-wool had to be pulled before the tablet would come out. He was able to suggest by this that his stomach was only held in place by one frayed piece of catgut, that he was plucky to be there at all, and that it was only the inly burning fire of the spirit that kept him upright. (J. B. Jones who used to spend his week ends playing rugby for Cardigan and his weeks drinking double Olds and was therefore tremendously healthy-looking in the face, nevertheless used to play the same Last Gasp approach, though suggesting, of course, that his disease was something quite different: but it never really worked even when he went to the length of having himself driven up in an ambulance.)



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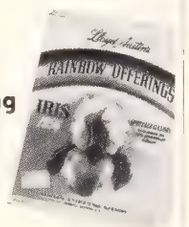
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(Continued)

Mind you, some building is very useful for this gambit, a the Chairman must somehow persuaded or bribed to inform audience beforehand, if you lecturing, say, on Blenheim, t you are not only a scholar of Marlborough Campaigns, but t you are so frightfully dist guished that not much infor tion can be expected on such well known thing as the Battle Blenheim from a lecturer who such a tremendous scholar of subject that he has spent the l two years studying the comm sariat accountancy, 1704, of 48th Worcester Horse, a regim once reviewed by the Duke Marlborough.

(Reading this passage out a group of young people, I was minded by one of them. W. Tod of I. Richards' variation on Distinguished Opening. Bef touching a book or looking a note he would begin a lecture say, the decay of the Metaphysi Poets by speaking out a quotati in a colorless voice and with expression of distaste. The wo would seem to hold considera meaning which would yet esc one—perhaps, "The art of the stant will not involve, or will keep involvement, with the str of the known." This makes audience feel unpleasant; a l even, will wonder if they are tending the right lecture, until time comes when Richards rev the author of the quotation—V ter Günz, the authority.)

Counter-Inspector Pl May I slip in here a warning a reminder: It is useless to tempt distinguished play in fr of any person who is more tinguished or more learned even simply more effectively ol than yourself. And here let mention that passionate mad of the Lecture Hall, the Inspec This great bird is by no me universal. It is fairly safe to that W. Auden, delivering his ford lectures on Poetry, will be watching the door worriedl case the Inspector turns up. All same when one is lesser, younger, inspectors sometimes cur. Now the basic gambit aga inspectors is to be promising, for that the "background nec ty" is to be (a) young and gauche.

Never try to be dis guished and gauche at same time. Change over as as the Inspector comes in. In old days, when tremendo young, I prided myself on b

(Continued)

(Continued)

chely enthusiastic lecture- artly because it gave me a good start against the In- . This Inspector used to ar- ut every tenth lecture. He sit frostily in the fore- . not too pleased with his journey, in his chilly Aus- en, to my Tutorial Class in oydon. After listening, bolt , for ten minutes, he would his glasses and study the syllabus of the course, I had written nine months and crammed full of stim- discussion points which I would catch the eye of Mrs. n, the Director, but which ad a solid backbone of dgeable continuity for Mr. on, the Inspector, to ap- of. In practice, of course, I followed my syllabus. It was stom, a good one, to talk the book I had been reading eek end.

Ir. Davidson takes up the us and looks at February the Week Ten, and reads. "Scan- an Drama and its Influence Twentieth Century Renais- of the English Theatre". I am in fact talking about he comes in is the new life of a Duncan the part where nounces marriage bonds as a -ridden concept, antagonistic fuller life.

owe so much to the practice se early days. Looking back early brilliance I very much whether, now, I could, with swift and easy transitions, the obvious, yet tricky rela- ip between the first impact e *Doll's House* and Isadora an's renunciation of her n husband.

Props Management. The r would be amused to see our rostrum where we train lec- en, cluttered as it is with an microscope, dummy rulers, old pairs of spectacles. gh I myself wear glasses for ng off hidden notes. I have fully developed Lens Drill, rather a good thing and, of se, common practice, when ave started a laugh which is e to last seven seconds, to take our glasses slowly and hold up to the light as if there something wrong with them. ourse the real expert, after he nade a particularly boring or tless remark, can sometimes eed in hypnotising the audi into thinking he has said thing effective by dashing his tacles on to the desk and look- at his audience with a slow

(Continued)

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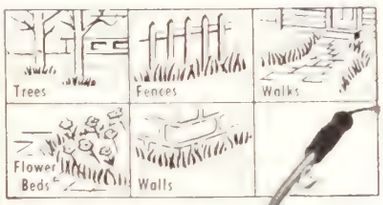
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(Continued)

smile. I have actually seen little Wincott Green get a round of applause after using this gesture so boldly that he cracked both lenses across the center. A good way of pretending to look for a quotation in a book, while knowing perfectly well where it is, is to turn the pages with one of the prongs of your spectacles. Another way of suddenly finding something important to do during a seven or ten second laugh is to take three slow sips at a glass of water. Some people gargle but I do not recommend this. A good thing in Anti-Chairman Play (see later) is to hold the glass of water he has given you up to the light as if you suspected there was some unpleasant deposit in it.

One of the shortest of our lecture experts was this "Winkie" Green, who lectured under the name of W. L. St. G. Lauterberg Green. He was for some years very successful with a prop gambit some have found worth trying. His manner and material were vague enough to fit almost any subject, yet he managed to give the impression that he was a born teacher, able to give a concrete impression of a kind particularly valuable to young students. No one who saw him will ever forget their first sight of Winkie. His pale hair grew very thick and yet upright, and on the back half of his head only. When he first came on to the platform all you could see behind the desk was this hair, upright yet twisted, like sticks of barley sugar. Winkie would then make great play of being too short, sending people to fetch something for him to stand on and pretending to be embarrassed by this, thereby gaining the sympathy of the audience before he started, though in fact this disability was one of his strongest weapons, and he wore shoes without heels. (Borrowed from an oldish male ballerina he knew.)

When Winkie started on his long ramble he would usually say, "I don't want you to take notes yet." Out would come the pocket-books. Off he would go. "The general approach to this subject is essentially an approach from more than one direction," was a typical Winkie-ism. A little later he would lean forward. "But" (and he would say "But" in such a way that it was impossible not to grip one's pencil in readiness), "but it is impossible to prove the connection between opposites so fundamental that the approach is surely found in the search for the common denominator." He would then

(Continued on next page)

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LECTUREMANSHIP

(Continued)

pause, giving time for 340 young students to get this down.

Later he used his prop. Having once been rather left wing, he wore a big tweed jacket covered with a pattern of round dots, with pockets like pack-horse saddlebags. Out of one of these he would take something which looked like a square flowerpot, from the top flat surface of which seemed to sprout a miniature arrangement of skyscraper-shaped prongs of different heights. Whether he was lecturing about Persian oil or bird-migration, Keats or the meaning of the Primary in the Presidential Election, he would always bring out this altered pot in the fortieth minute, place it on the table in front of him, take a very long pencil from the other pocket, and point to some bit of this thing about halfway up. "This model gives a very rough idea of relative positions," he would say, stroking the top half of it with the tip of his pencil. "Do you see that this 'reaction' counterpart is much shorter than is commonly imagined?" There was not a soul in the audience, except, of course, trained Lifemen, who did not feel that this demonstration proved that Winkie was a born lecturer, and that, unlike some, he could give you something to remember.

Counter-Chairman Play. I have said enough by way of basic introduction. I hope, to remind the Lectureman that his work is not complete till he has learnt to master his Chairman, since Chairman *versus* Lecturer is the essential platform situation.

"In style, be the opposite." If your Chairman is a practised official speaker he probably knows how to stand still and keep his arms folded or relaxed by his sides. Suggest at once that personally you are not that kind of speaker, even if that technique suits the paid agent of some local political club; allow your hands to wander aimlessly, carefully stroking the back of your head or fidgeting with your collar. Simulate some slight physical handicap also. This immediately brings out all the sporting qualities in your audience and is particularly useful against a Chairman who is a popular games hero. It may make your Chairman hover nervously if you fiddle crossly with the lighting arrangements one minute before starting, after looking at the ceiling and screwing up your eyes. If he happens to be enfeebled through age, it may be a good thing to ask him to move a heavy

(Continued)

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(Continued)

lectern a foot to the right. general one should be reasona severe to the Chairman. I h rarely encountered an audie that was not glad to see Chairn snubbed, unless he is an old w hero or professional ball ga player. Never, on any occasi make the hackneyed mistake laughing and shaking your h when Chairman makes his jo Always, including and especia when he pays his compliment you, show no reaction whate but let your eyes roam coldly l intently over the faces of your a dience, as if you were surpris and interested in something abo their physical appearance. If nic chapness is absolutely demande when audience applauds after h introduction of you, clap your ow hands twice in a dangling way if you wanted to make Chairma feel that for once in a while a ti little bit of the applause was f him.

If Chairman sits on platfor he can be dangerous. The slighte wagging of the toe during yo one serious and emotional passa can score him many points. It rather a good thing after abo five minutes, when some good an right sentiment of yours has bee approvingly clapped, to turn su denly full on the Chairman, cor screwing your body right toward him, and say, "But I wonder i Dr. Riemann agrees with me? This will make Dr. Riemann loo nervy and mystified and feel tha he hasn't been attending; and i will suggest to your audience tha you wonder privately whether D Riemann is quite the man for th relatively minor position which h at present holds.

When the Chairman make his speech of thanks afterward still pay no attention. You may smile, but smile half to yourself while busily picking up your papers, packing your glasses, etc., suggesting that we all of us want to get on with the job.

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ON YOUR NEWSSTAND MAY 17TH

ECORATING BOOK REVIEWS

Seven basic books to launch the home decorator

use & Garden's New Complete ide to Interior Decoration imon and Schuster. $10) is a nprehensive reference book. It ntains a section on color hemes to give rooms a new lease life, a dictionary of important sign periods, chapters on recent corating trends and advice on xing periods. Wall, floor and ndow treatments are suggested r every room in the house. There e suggestions on how to paint d paper walls, put down floors d restore furniture.

ow to Color-Tune Your Home Louis Cheskin (The Macmillan ompany, $5) looks into the leep-seated emotional drives" at account for color preferences. he author, director of the Color esearch Institute, suggests ap-ropriate schemes for the whole ouse—from living room to nurs-y. He describes the most flat-ering colors for brunettes, red-eads, blondes and gray-haired omen. At the end of the book is 12-page chart of complementary nd related colors to use as a uide in combining colors, mixing aint.

low to Decorate and Light our Home by E. W. Commery nd C. Eugene Stephenson Coward-McCann, $6.75) is a ew departure in that it concen-rates on decorating the home to ook its best under both natural nd artificial light. The authors, Mr. Commery, in charge of resi-lential lighting for General Elec-ric, and Mr. Stephenson, one of his country's better known in-erior designers, believe that "col-or and light are the two most owerful allies and the strongest nfluence in home decoration." The text is illustrated with dia-grams and sketches to help the reader visualize the authors' points.

The Pahlmann Book of Interior Design by William Pahlmann. A.I.D. (Studio-Crowell, $7.50) covers nearly every phase of dec-orating rooms for more attractive, comfortable and enjoyable living. Based on the premise that "a good

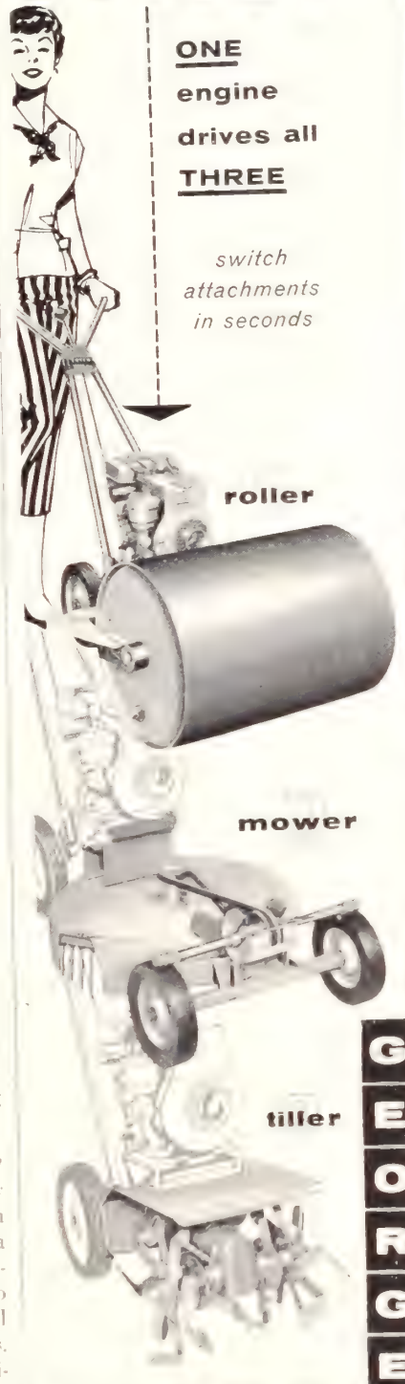
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GEORGE GARDEN TOOLS
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interior should reflect the nature and spirit of its inhabitants," the book discusses design, color, lighting, window treatments, furniture and accessories. The text is generously illustrated. The rooms were created in a wide variety of styles and moods by the author, an internationally known interior and industrial designer.

Good Taste in Decoration by Donald D. MacMillan (Henry Holt and Company, $5.95) discusses most of the problems and pitfalls the amateur decorator is likely to encounter, and it contains practical buying tips. The section on period furniture is particularly well done. The author, a decorator and design consultant, gets off to a good start on the question of taste with some clear-headed advice: appropriateness and usefulness are the basic considerations in creating a room.

The American Woman's New Encyclopedia of Home Decorating, a new edition of an old favorite, by Helen Koues (Consolidated Book Publishers, $4.95) is twenty volumes in one, thumb-indexed like a cook book. Definitions, examples and instructions are given in concise and lucid style. There are suggestions for the use of space with right and wrong examples; sections on table settings, closets, fabrics, room arrangements, antiques, plus a how-to section. The author was founder and first director of the Studio of Architecture, Building and Furnishings for *Good Housekeeping* magazine.

How to Make Built-in-Furniture by designer-craftsman Mario Dal Fabbro (F. W. Dodge Corporation, $6.95) is a collection of ideas for the do-it-yourself group. The introduction contains general information on reading a drawing, details of hardware and types of construction. The bulk of the book is devoted to simple designs—from TV-music cabinets to storage walls and headboards, with specific instructions down to the last nail. For the most part the designs are straightforward and in good taste and easy to adapt.

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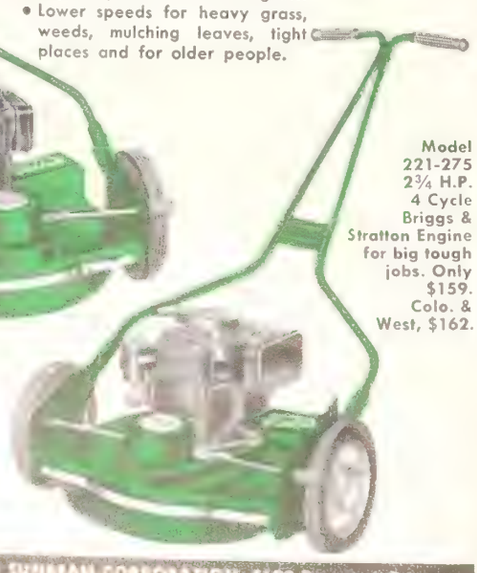
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NEW SCANDAL

Gabriel Chevallier writes a witty seque

It is a pleasure to report that a second visit to Clochemerle may be made this spring in the pages of a new novel by the brilliant and witty Gabriel Chevallier. As readers of *The Scandals of Clochemerle* will remember, Clochemerle is a French wine-growing village where mankind is perhaps no more frail than elsewhere but, under the warming influence of unexampled sunshine and the local product, is inclined to be less secretive about its waywardness.

Now, in *The Wicked Village* (Simon & Schuster, $3.95) the French author tells what happened when the rude hand of progress shook Clochemerle from its ancient isolation.

As in times past, fresh crops of girls and grapes ripened each year on the verdant slopes around Clochemerle and had their immemorial effects upon the men, but the automobile, the radio and the cinema introduced changes that could not be ignored. For one thing, Lulu Bourriquet, Claudine Soupiat and Mathurine Maffigue, bedazzled by Hollywood's version of high life, and wild moonlight automobile rides with city cads, soon found themselves embarrassed by their indiscretions and without boys to lead to the altar in a decent enough interval. Clochemerle was not innocent of such mishaps, but three at the same time? Never in the old days.

And then there was the new priest—a regular Calvin, that one—who arrived when the good God finally called the gentle Abbé Ponosse from his beloved Clochemerle wines. It was bad enough that he should preach hell-fire and damnation to the unfortunate Lulu, Claudine and Mathurine. He went beyond the bounds when he sought to turn the women and children against wine. As the men told the archbishop in a round robin letter, the new abbé might be all right in a place where they drank lemonade and beer—but for Clochemerle? No!

Progress gave Clochemerle new social class, too. That pi Tistin la Quille appeared one da at the offices of the *commune* an demanded to be registered a an unemployed. His effronter shocked Clochemerle at first, bu then, on reflection, the village saw their unemployed in his tru light—a local celebrity almost the class of Anaïs Frigoul, wh ran away to Paris and became movie star in the hard (or perhaps the easy) way. As for Tistin, th dole made a man of him. Not on did he go to work; he had t widows Machurat and Voina fighting over him in the publ street.

But perhaps old Madam Fouache, the tobacconist, w right when she grumbled th progress was making Clochemer a new Babylon. The defection the sexton Coiffenave was a ca in point. In his faithful years the finest bell ringer of the regi Coiffenave had confined l lechery to pinching village sp sters when they were at th prayers. (This sly practice w not altogether naughty, for gave them an immediate perce tion of the devil they might oth wise have missed.) Then one d Coiffenave and the contents of t poor box disappeared. The villa learned that he was down in t valley squandering the money fat Zozotte. But when he return from his fling, the bells rang mo beautifully than ever, and it characteristic of Clochemerle th Coiffenave was forgiven his pe lations for the sake of his art.

Indeed, Clochemerle—church-going, the freethinke the industrious and the goss alike—maintained its pecul logic of tolerance through the c locations of progress. When F cité Traviolet's husband ab doned her, the male populatio Clochemerle undertook the s port of her little ones—somew obliquely, it is true, but nevert less to the children's obvious w being. A person unfamiliar w Clochemerle logic might exp

ookshelf



CLOCHEMERLE

his moral history of a naughty town

wives to object. Quite the con-
y. Without Félicité, the men
loubtedly would have found ex-
es to visit the city, and who
ws what evils, besides extrava-
ce, would have resulted?
icité, Clochemerle agreed, was
only an admirable mother but
tabilizing influence on Cloche-
rle family life.

Readers who already have
ted the village in Chevallier's
t Clochemerle novel will be in-
ested to learn what happened
the smouldering Adèle and to
ke the acquaintance of Flora.
ose contours attracted active
niration from miles around and
n inspired the poet Samothrace
rhapsody. The uninitiated
uid lose no time in arranging
introduction to this sun-
enched region. *The Wicked Vil-*
ge is a wise and immensely
nusing novel, in its translation
Edward Hyams, a most distin-
ished piece of fiction.

In the last chapter a painful
isode involving Catherine Repi-
is and the sudden appearance
a boiling hot spring (Dr.
ouraille is convinced of its
dicinal properties) suggests
at Clochemerle's destiny has
t yet run its course. It is to be
ped that this is so and that be-
re too long we may bask anew
the warmth of M. Chevallier's
aceful wit.

Irwin Shaw

A new novel by Irwin Shaw
as become an event, and *Lucy*
rown (Random House, $3.95)
doubt will quickly appear on
e best-seller lists. Though entire-
different in style and form, the
ovel is singularly similar in tone
John O'Hara's *Ten North Fred-*
ick, whose great success proves
ne existence of a public taste for
ne *genre*.

Using, as O'Hara did, the
chnique of telling his story in
etrospect, Shaw explores the
reckage of the Crown family
fter Lucy was caught in an af-
fair with her young son's tutor.
Her infidelity was a summer mad-
ness, born of pique and loneliness,
but it had, too, an element of the
cold deliberation that so often
characterizes O'Hara's straying
ladies. The saddest part was that
Tony, her son, was the one who
caught her. The resulting smash
made a wanton of Lucy, a fatuous
drunkard of her husband and a
bitter egocentric of Tony. Not a
pretty tale, but in Shaw's capable
hands an interesting one.

An Unusual First Novel

An End to Dying (Farrar,
Strauss and Cudahy, $3.50) is an
extraordinary performance by a
twenty-one-year-old recent gradu-
ate of Columbia College, Sam
Astrachan. In that the author pri-
marily occupies himself, and deft-
ly, with drawing trenchant por-
traits of people, he provides a re-
freshing contrast with the budding
geniuses of recent years who have
labored so pretentiously and so
unsuccessfully to palm off their
callow conceits as poetic insight.
This is not to say that Astrachan
has escaped entirely youth's la-
mentable propensity to exhibition-
ism, but at least he has held it
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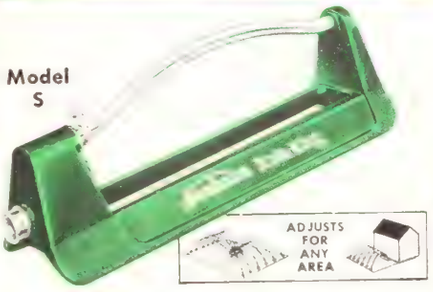
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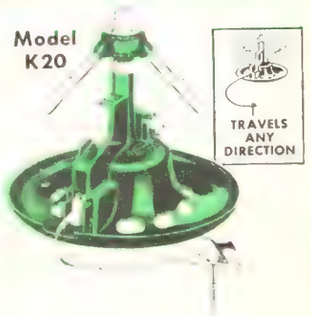
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SAIL OR POWER

(Continued from page 196)

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(Continued)

eight gallons or about $2.70 per hour. On Gulf Stream 30 the air is free, and her engine will burn less than two gallons per hour, or about 50 cents when in operation.

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7. Gasoline for Gulf Stream (50 hrs.) $25.00

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Vacations afloat

Any practitioner of simple arithmetic can appreciate the meaning of these totals: owning a four-berth boat is not a hobby to be compared with Scrabble. Boats are expensive. But there are a few rays of hope. If you are sufficiently attracted to the idea of buying a boat in this class, you would doubtless plan to spend most of your weekends and all your vacation living on it. And how much does a two-week vacation away from home cost for a family of four? It could hardly be less than $500. Here is part of your maintenance cost. You can make up another substantial part of it, if you can bear the prospect, by chartering your boat for a few weeks of the season. Gulf Stream 30 will charter easily for $200 a week; and Capitan for $250. If you were to charter for just four weeks of the average 25-week season, Gulf Stream 30 would bring you $800 and Capitan, $1,000. This income can come close to covering maintenance costs, providing you assume much of your boat's upkeep and do not include insurance costs in your expense list.

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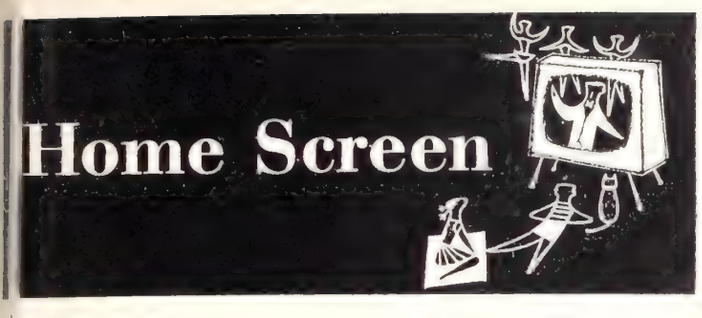
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TV'S HIDDEN LIGHT

What can television bring to lovers of good music and ballet?

By James Gregory

The ticket offices of the thirty small to sizable Broadway itoriums that open their stages live and kicking actors and their seats out front to and kicking customers (and Wednesday matinee audi-es) are thriving. Manhattan is d right up to here with hits. e surprise-package airliners ked up in the fog over Idle-d, other shows are hovering ut the New Haven to Boston uit waiting to land in any New rk playhouse vacated by a com-y bound out on a prosperous ss-country tour. Television, ich dispenses live drama at the npetitive and almost indecent e of about thirty hours a ek—and good live drama about third of that time—has not pped the flow of plays or play-ers to the live theatre. It is even guable that by a kind of theatri-cross-fertilization both the TV dio and the legitimate stage ve improved each other's stock. ay it is arguable, but, having posed the argument. I with-aw to bear complaints, and some nfort, to two other art forms well served by television.

The Puzzle

Serious music, for one, is in ort supply on the home screens. is is a puzzlement. The record dustry, music's hustling hand-niden, is saturating the air with ch recondite wares as the late ethoven quartets and the early ozart masses. High fidelity und systems are as standard an stallation in many new homes automatic washing machines. ncert halls last year counted re receipts than the major ague baseball parks. Music, it ems, has made it in the market ace. But on television it is regu-rly heard only as a background ect to shore up the impact of a ib, a kiss, or a commercial.

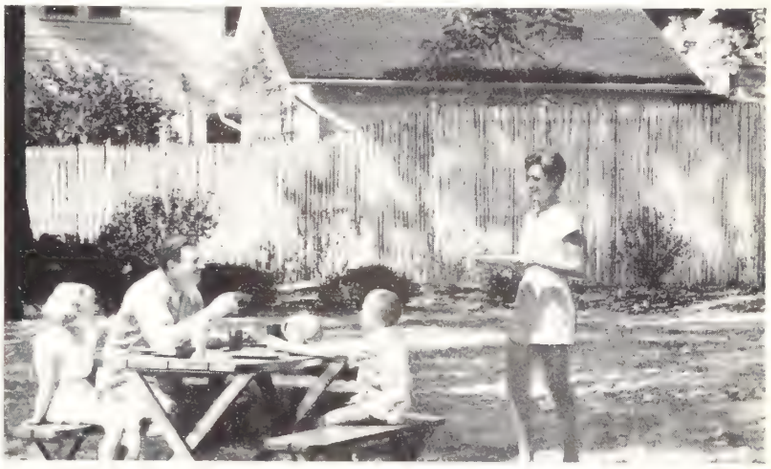
Occasionally music has had e foreground, in the last few ars, on such high-purposed programs as the NBC Opera Theatre, which has put before the cameras excellent productions of Benjamin Britten's *Billy Budd*, Richard Strauss' *Der Rosenkavalier*, Puccini's *Suor Angelica* and *Tosca*, and Mozart's *Abduction from the Seraglio*, *Marriage of Figaro* and *Magic Flute*. It has had its splendid moments on the quixotic *Omnibus* show on CBS when Leonard Bernstein gave illustrated lectures on the craft of orchestral conducting and on the creative tumult that preceded Beethoven's composition of the *Fifth Symphony*. Impresario Sol Hurok assembled Isaac Stern, Gregor Piatigorsky, Marian Anderson, Artur Rubinstein, Renata Tebaldi, Jan Peerce, Leonard Warren, Jussi Bjoerling and Roberta Peters, on a Monday night Producers' Showcase, for a ninety-minute run through the most popular pieces in the concert repertoire. His failure to have much of a program however is a special case and is worth examining.

Agent, not Art

It is in the natural order of things that music is an art which reaches its consumer's mind and heart through the good offices of his ear. It is equally demonstrable that television, which is not an art at all but could be an art's agent, reaches the consumer through the eye. (If TV is on its best behavior his mind and heart are just as accessible by that route.) But music is as primarily aural in its appeal as television is visual. And the reason concert halls are crowded (although music on records is cheaper), the reason the theatres are thriving (although plays in book form cost less) is that direct and sustained artistic experience is necessarily of a higher order than a fractional or filtered one. Recordings of music and script versions of plays are always less compelling than the genuine article—the toccata being banged out by

(Continued on next page)

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the pianist in mid-recital and the soliloquy being sawed by the actor in the last scene. That's the way things are and that's the way we want to keep them.

It should follow then that televising concerts just as they are seen and heard in concert halls is perhaps the best manner of mounting music on TV. But few thought the best good enough to go ahead with. Sol Hurok did, and on his big show the genuine music-making article was in the TV studio; nothing got between it and the television audience except, unfortunately, a lot of other genuine music-making articles. No shoddy schemes like ingenious lighting effects or droll animations were provided to make the music visual. Instead it was done by changing the identity of the performers and the substance of the music as often as possible. Any one of Hurok's horde would have made a good show alone. All together they did not. There was the camera close in on Piatigorsky's lean left hand scampering up and down his cello strings—for about five minutes. There was the audience of 25 million Monday nighters perched on Rubinstein's shoulder as he grabbed the big clusters of keys in the *Grand Polonaise*—a tired, tired old horse every second year piano student must ride for a stretch. There was Marian Anderson, without much of her great voice left, singing spirituals she cannot help being bored by. There was the last scene of the first act of *La Boheme*, a snip out of the *Tales of Hoffmann*, a shred of *I Pagliacci*. Musicians made their entrances, performed, and exited like jugglers and hoofers on a vaudeville bill. It was all as visual as vaudeville, and in total effect about as musical. Music here was put to the service of television show business; the art shaped itself to its agent, the end result was artless.

Working Wonders

The Magic Flute, the NBC Opera presentation that preceded Norman dello Joio's recent *Trial at Rouen*, made a different kind of trouble for itself. To pare that three hour opera down to a two hour spectacle required drastic excisions. These were made as skillfully as an arm or two can be amputated nowadays, and the result left the avid Mozartians grateful for what they got but indignant that they emerged with less than all. With this truncated version dictated by the economics of time costs on Sunday afternoon, NBC

(*Continued*)

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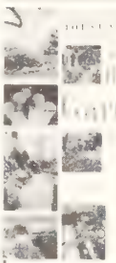
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(*Continued*)

wrought wonders that the august Metropolitan Opera's more recent production could not match. Television and its techniques were here agents quite properly at the service of the art of music. Around it all there was an agreeable air of the mystic but never a suggestion of the ponderous. In the trial by fire and water near the end of the second act the singers actually seemed to be making their way through walls of flame and across the floor of a sea, and this without looking either scorched or waterlogged. In the first act the entrance of the nature boy Papageno with his bird-cage on his back was as perfectly foolish a moment as TV has turned up since Captain Hook did the tango in *Peter Pan.* But why the program should have ended, rather than begun, with the opera's overture, and why that god-like music should have been the accompaniment to an unseen lecturer's dissertation on safe-driving methods baffles me. It cannot be proposed that it was making the music visual.

About five years ago Arturo Toscanini agreed to let TV cameras look in on his performance of Beethoven's *Ninth Symphony* with the NBC Symphony Orchestra, a huge chorus, and a quartet of suitable soloists. Nothing came out but the sounds of Beethoven and the looks of some 200 men and women stirred into a kind of exaltation by the experience of projecting great music under the direction of a great conductor. Music has never looked so good.

The dance, in any form other than its high kick and low shake manifestations, is hard to find on television too. Unlike music, which goes first to the ear, the dance goes first to the eye. In this it would seem to be heaven-sent for television, but television has had little of it.

An Audience Entranced

Last winter the Sadlers Wells Ballet of London made its first television appearance in the U. S. with a nearly full-length presentation of *The Sleeping Beauty*. For this event the work was in a sense re-staged by Frederick Ashton, who came to grips with the technical advantages, and disadvantages, the movable and focusable TV camera would provide. In any theatre only an ectoplasmic ballet buff with full right to roam from top balcony to footlights would have the same breadth of vision Ashton afforded the TV audience. But the vision was shared that night by thirty million Americans who sat entranced by a children's story of wicked magicians and

(*Continued*)

(*Continued*)

yland-folk in butterfly-drawn
ches and by the world's best
erina, Miss Margot Fonteyn.
sed on one *pointe* as she ac-
ted four roses from her four
rtiers, she was clearly the in-
parable artist going about her
k as effortlessly as a princess
uld. It was the best ballet ever
wn on television.

A few weeks later Agnes de
le cornered a segment of *Omni-*
and guided a corps of dancers
ough a short history of ballet
Western civilization and
ough a basic vocabulary of
let steps as they are seen today.
let it be known that a great
cer must divest herself of all
sonal mannerisms, or be-
ne—in a manner—selfless. And
was firm about the use of the
n ballerina, assuring all that
does not mean any girl who
es ballet lessons. Its equivalent
he army, she proposed, is a five
r general and in her outfits it
es a rookie six years to become
private no grade. Along with
timents of that valiant sort,
noted that there are now more
n five million students putting
time at the exercise *barre* in
let studios over the country.

But her lecture and the Sad-
s Wells spectacle were about all
ballet seen on TV in the last
months. Like the supply of
ious music, it was paltry. And
like the drama, there was no
idence that ballet's brief en-
unters with the television cam-
as had produced any effects in
theatres or that its theatre
nners were the ones it should
ar in the network's studios.
ere was, in fact, not enough
llet to enable one to conclude
uch of anything about the way
should be done on television.

This is a delinquency not only in public service, which is to say an artistic one, but just conceivably a failure also at the business level.

It is a possibility, and some of the heaviest thinkers at the networks consider it a certainty, that at some point in the foreseeable future TV will be the principal distributor of concert and opera music and of all forms of dance. More bluntly, the itinerant concert attraction or ballet troupe will confine its travels to shuffling from one network's studio to another. This calls up a long list of lamentable aspects, but its overwhelming virtue would be that good music and dance would be far more widely experienced, and shoddy fare in the entertainment industry would be thrown into direct competition with them. But to start that tussle off fairly, it is essential that both arts be aided but not altered in their TV presentations. To be close to a cellist while he bows out a concerto is convenient, but it is demonstrably more important to hear him as he hears himself. Few TV viewers in their homes are arranged around sets that can reproduce the sound as faithfully as it has been transmitted, and few television directors are as concerned about transmitting the music as they are about making it "look" well. To be able to see a ballet in an infinite number of perspectives is an invigorating glimpse into the advantages of being omnipotent, but the advantage pales if it is a notably infrequent one.

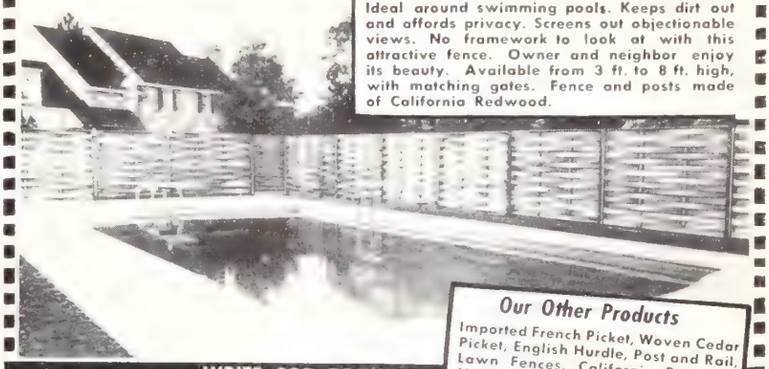
It's not a matter of manner, it's one of degree. When the supply is plentiful, the way of handling it will be as plain as the five stars on the shoulders of all the world's ballerinas.

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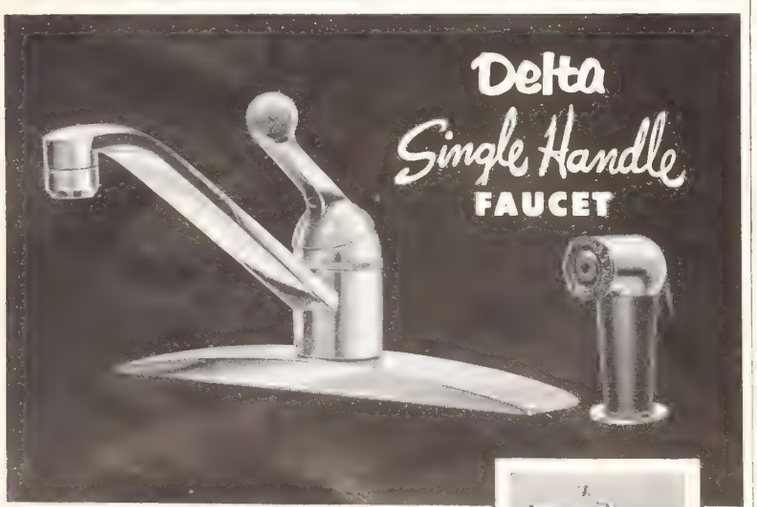


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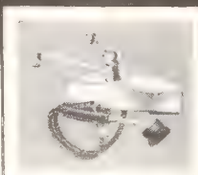
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WITH A BOW TOWARD THE LADIES

Here and abroad record companies have given themselves lately to an unwonted display of gallantry—or, at least, to a new merchandising approach directed to the frailer, but not necessarily gentler, sex. In an effort to launch new reputations among the ladies and revive some old ones, RCA Victor has produced a nine-part series titled "To the Girls." The honored include Dinah Shore, Lena Horne, Kay Starr and Lurlean Hunter. Among them they have produced what might be regarded as the equivalent of a single satisfactory LP record. London, however, has proceeded to the same objective with much more dispatch by putting a microphone in front of Beatrice Lillie and allowing the inimitable comedienne to record virtually all the highlights of *An Evening with Beatrice Lillie* with which she has been entertaining audiences for three years. For additional authenticity, Eadie and Rack are present at the two pianos.

This is a particularly bright month for Lillie fans, for it provides the first opportunity to enjoy her recorded work in some real semblance of the original. Miss Lillie has made a fair share of recordings, but almost always under disadvantageous circumstances. Here we have the precise Lillie inflection, the every coo and sigh of her barbed satirical references in *Nanette*, a Schwartz and Dietz gem; *Weary of it All*, Noel Coward's prize item, and, of course *There are Fairies at the Bottom of Our Garden*, without which no Lillie evening would be complete.

A Verbal Masterpiece

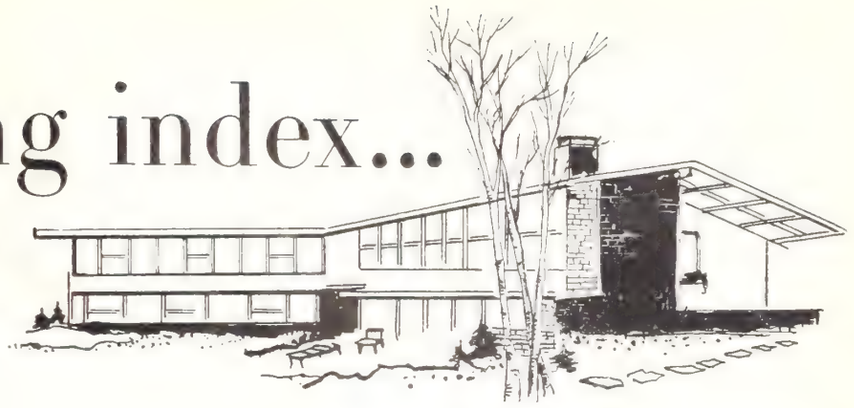
For those who wish to be edified as well as entertained, Miss Lillie's performances may be taken as models of English enunciation: her delivery of Ivor Novello's touching *There Are Times* is a little masterpiece of verbal emphasis. This big economy size (12-inch) package also includes the *Rhythm* medley, the hilarious *Folk Song Cycle*, another Coward delight entitled *Piccolo Marina*, *Paint*, the devastating *Maud* and, in its traditional place, *The Party's Over Now*. Throughout, Eadie and Rack prove themselves worthy of their responsibilities; I have no higher praise. (London LL 1373.)

In the RCA Victor series, I have been attracted most by the efforts of a new singer named Lurlean Hunter. Miss Hunter is a rarity among present day vocalists, male or female, in that she espouses no tricks, slurs no notes, doesn't "bend" or break them, and doesn't stoop to the overworked device known as "appogiatura" (anticipating the next tone before the beat calls for it). She simply sings the words and the music of such durable items as *Lonesome Gal*, *Alone Together*, *It Never Entered My Mind*, *A Stranger in Town*, and *But Not for Me* with taste and perfect intonation. Tasteful arrangements well played by Al Nevins and orchestra are sumptuously reproduced. (RCA Victor LPM 1151.)

Another new voice, in a quite different style, belongs to young Beverly Kenney, who makes her entry on Roost LP 2206. She dares *Surrey With the Fringe on Top* as the first of a series of rhythmically distinctive interpretations, and when she has shown herself capable of carrying that off with real skill and a sincere jazz impulse, *Tis Autumn*, *Looking for a Boy*, *Almost Like Being in Love*, and *Stairway to the Stars* are mere diversions. Miss Kenney, twenty-three and a native of Harrison, New Jersey, has a well-controlled, "cool"-sounding voice, through which she expresses great admiration for such established singers as Sarah Vaughan, Ella Fitzgerald, and Billie Holiday. So far, Miss Kenney has not completely assimilated them into a style recognizably her own, but it is well on the way, especially as her musical feeling is strong and without affectation. It's quite possible this record would have been even more

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CHOOSING SIDES

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successful had the backgrounds been less sugared by celesta (or vibraphone) and guitar tinklings.

The Vigorous Miss Walker

The decent interval of a couple of paragraphs having been observed, it may be proper to consider in the same article with Lady Peel the efforts of comediennes Nancy Walker and Elaine Stritch. Both are presented on a new label bearing the trade name of Dolphin, which is actually a subsidiary of the publishing house of Doubleday. A certain inexperience in the *genre* is revealed by the unequal prominence of voice vs. piano backgrounds, but not enough to blanket Miss Walker's vigor in Leonard Bernstein's *I Can Cook Too* and the triple sec *Irving* by Nat Hiken-Gordon Jenkins. Her repertory includes the quieter, definitely sentimental *Some Other Time*, another Bernstein tune (with words by Comden and Green); the unjustly neglected *My Cousin in Milwaukee* and *Oh, So Nice*, both by the brothers Gershwin. David Baker is the pianist. (Dolphin.)

Elaine Stritch, displaying a mixture of Mermanish brassiness and her own raggy inclinations, begins her record with a version of *Are You Having Any Fun?*, done in calypso manner, and then directs her attentions to *You're Getting to Be A Habit With Me, And the Angels Sing, The Object of My Affection, There's A Lull in My Life* and *You Took Advantage of Me*, among others. Not really jazz singing or café chanting or theater "belting," it's just Stritch—for those who like it. Deane Kincaide directs the good background band. This disk (Dolphin) is not altogether successful.

Merman, the Inimitable

Mention of Merman brings to mind that some special examples of her vintage arts have become newly available. The great version of *I Get a Kick Out of You* as it sounded when new in the '30s is included on Epic LN 3188, while on Label "X" (LVA 1004) the Merman of 1932 is heard in savorous performances of *I Gotta Right to Sing the Blues, How Deep is the Ocean, Satan's Li'l Lamb*, and *I'll Follow You*. In both instances there are other atmospheric elements: the Epic disk brings together Mary Martin (*My Heart Belongs to Daddy*), Grace Moore (*One Night of Love*), Irene Dunne (*Lovely to Look At*), Alice Faye (*Wake Up and Live*), Ella Logan, Jane Froman, Martha Raye and Gertrude Niesen in similar specialties. It is the last-named Niesen who shares the "X" disk with Merman, offering items of the 'thirties: *Smoke Gets in Your Eyes, Harlem on My Mind, Jealousy, Supper Time, When Love Beckoned on 52nd Street*, and *Katie Went to Haiti* in her decidedly personal manner.

The Inevitable Conclusion

More nostalgia is induced by "X" LVA 1006 in which masters originally recorded by Helen Morgan and Fannie Brice are brought together in a "recital" of songs identified with them: Miss Morgan's *Why Was I Born, Body and Soul, Mean to Me*, and *Something to Remember You By* and Miss Brice's *Second Hand Rose, When a Woman Loves a Man, If You Want the Rainbow You Must Have the Rain* and *I'd Rather Be Blue*. They leave you with an inescapable conclusion: Not only would Miss Morgan and Miss Brice have been great entertainers in any time; no one has come close to taking the place of either in the vocal hierarchy. Miss Morgan's tearstained voice, in the light of later happenings, is almost too much a revelation of inner unhappiness. Taken altogether, the dozen or so ladies herein mentioned, though few ever went to a conservatory, have left a lasting mark on the vocal art of our time.

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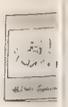


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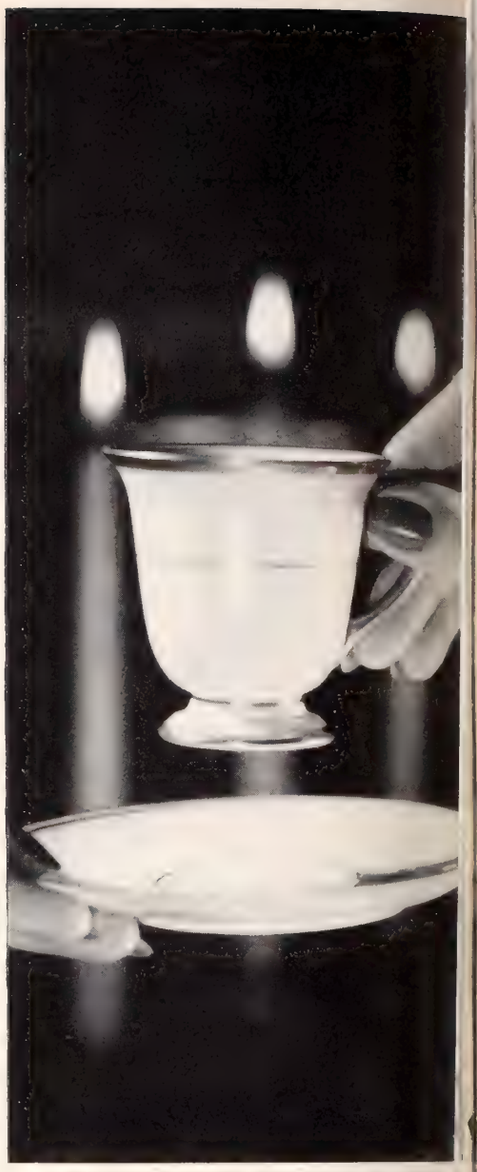
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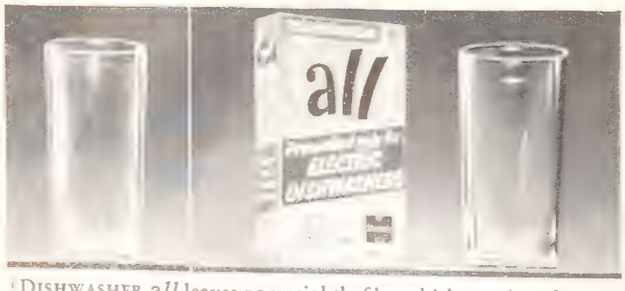
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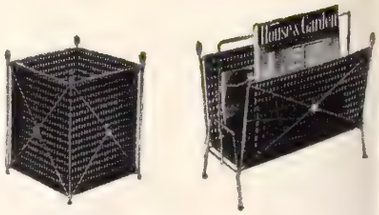
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ARIZONA
Furniture Co.
Furniture Co.
Furniture Co.
Furniture Co.

ARKANSAS
Bluff
A. Simpson Furniture Co.

CALIFORNIA
Modern Furniture
Bultman Furniture
Department Store
Gift Shop
Long Beach
Angeles
Robinson Co.
& Awning & Furniture Co.
Hollywood
Brouner Co.
Diego
Hamilton Furniture
Scott Co.
Francisco
Home Furnishings
Ana
Tent & Awning Co.
Monica
Trend-Maker Furniture
Wrought Iron Modern
Furniture Store
Shop

COLORADO
Springs
Jackson & Son Furniture
Furniture Co.
Beggs
Furniture Co.

CONNECTICUT
Furniture Co.
Duck & Son, Inc.
Landsman & Son, Inc.
Britain
Johnson & Sons, Inc.
Norwalk
N. Kluff, Inc.
Hartford
Redwood House
Hardware, Inc.

FLORIDA
Holiday Shop
Cocoa
Beach
Furniture Co.
Furniture Co.
Wood Furniture Co.
Palm Beach
Cater Furniture Co.

GEORGIA
Lamp & Frame Shop
Furniture Co., Inc.
Furniture Co.
Hardware Co.
Furniture Co., Inc.
Hardware Co.
Kirven Co.
Furniture Co.
Carroll Furniture & Appliance
Furniture Co.
Furniture Co.
Anderson Co.
Furniture Co.
Furniture Co.

ILLINOIS
& Co., Inc.
Department Store

Chicago
Broome's Home Furnishings
Broadmoor Furniture Co.
Henry M. Goodman
Harlem Furniture Co.
Leonard O. Moburg
Royalton Rug & Carpet Co., Inc.
Schlesinger Furniture Co.
John M. Smith Co.
Fred B. Snite Furniture Co.
Valley of Gladstone Park
Crystal Lake
H. Hakanson Furniture Store
Des Plaines
Elliott Bldg.
Elgin
Kimball Furniture & Rug Corp.
Evanston
Barnitz Studios, Inc.
Evergreen Park
Mitzel's Gift Shops
Geneva
Skoglund's
Havana
Elliott Paint & Wall Paper
Lombard
Fagan's Gift Center
Morton Grove
Dalmont Furniture
Mt. Vernon
Mound City Furniture Co.
Paxton
Edwards Hardware
Peoria
Adams Fashion Furniture
Chapman's Interiors, Inc.
Pontiac
Wright's Furniture
Skokie
Trend House, Inc.
Springfield
R. F. Herndon & Co.
Madison Furniture Co.
Vandalia
Allen's Furniture Store
Watseka
L. B. Segur Co.
West Frankfort
B. F. J. Furniture Co.

INDIANA
Bloomington
Reeves Furniture Co.
Chesterton
Chesterton Furniture
Elkhart
Ziesel Bros. Co.
Evansville
Cash & Carry Furniture Co.
The Evansville Store
Gem Furniture Mart
Karger Furniture Shop
Lawn & Garden Center
Moll Bros. Hardware
R & G Furniture Co.
Fort Wayne
Cardinal Gift Shoppe
Gary
Lane Furniture Mart
Radigan Bros.
Shook Bros. Appliances
Goshen
Stiver's
Hammond
Karline House
Edward C. Minas Co.
Indianapolis
Home Furnishers
Jeffersonville
Keller's
Kokomo
Miller Furniture Co.
Lafayette
Lafayette
Wallace Furniture Inc.
Lapel
Fisher Bros. Village Furniture
LaPorte
Kessler's Furniture Store
Lebanon
Fulwider's Dept. Store
Madison
Lodge Bros. Furniture & Appliances
Marion
Kelley Furniture Co.
Michigan City
Fawley-Abbott Co.
Monticello
Muncie
Furniture Mart
North Manchester
The Heritage Furniture Co.
Princeton
Scull Furniture Co.
Scottsburg
Hosea Furniture Co.
Seymour
Furniture Mart
Spencer
Furniture
Terre Haute
Stabletons Ornamental Iron & Gifts
Wabash
King-Hipskind Co.
Wakarusa
Furniture
Warsaw
Furniture
Winamac
Von Tobel's, Inc.
Winslow
Furniture

IOWA
Cedar Rapids
Furniture Co.
Iowa Falls
Hardware Co.
Mason City
Furniture
Rockwell
Furniture
Waterloo
Davidsons, Inc.
Furniture

KANSAS
Augusta
Office Furniture
Beloit
Home Furnishings
Concordia
Furniture
Garden City
Furniture
Iola
Hardware
Junction City
Furniture
Liberal
Wilson Furniture Co., Inc.
Pittsburg
Kaiser Furniture Co.
Topeka
C. A. Karlan Furniture Co.

KENTUCKY
Bowling Green
Hardware
Elizabethtown
Hardin Furniture Co.
Evarts
Furniture
Harlan
Furniture
Harrodsburg
G & B Furniture & Appliance
Horse Cave
Cave Hardware & Appliance, Inc.
La Grange
Furniture
Lexington
Meadowthorpe Mart, Inc.
Standard Furniture Co.

Louisville
Bell Furniture
Delaney's Furniture Co., Inc.
Gift Shoppe
Marion
Home Furniture Store
Mayfield
Lochridge & Ridgway, Inc.
Maysville
C. L. Mains & Son
Middlesboro
W. J. Callison Co., Inc.
Owensboro
Ludwig Gimbel Furniture
A. J. Reynolds Furniture Co.
Tewell's Auto & Furniture
Paducah
Gilbert Furniture Co.
Radcliffe
Benningfields Furniture Center

LOUISIANA
Alexandria
Hardware Furniture Co., Inc.
Baton Rouge
Baton Rouge Furniture Co.
Interiors
Bogalusa
Main Store
Covington
Burns Furniture Co.
Metairie
House of Gifts
New Orleans
D. H. Holmes Co., Ltd.
Maison Blanche

MAINE
Westbrook
Warren Furniture Co.

MARYLAND
Frederick
Cline's Furniture Store, Inc.
Pocomoke City
Gerald Furniture

MASSACHUSETTS
Abington
Garden Center, Inc.
Framingham
Wyman's Garden Centers, Inc.
Lawrence
M. J. Sullivan, Inc.
New Bedford
The Keystone

MICHIGAN
Bay City
C. E. Rosenbury & Sons
Berkley
Gift Shop
Dearborn
Ford Motors
Detroit
Furniture
Modern Furniture Galleries
Thomas Jay Vert
Furniture Mart
L. B. King & Co.
F. B. Mehn & Co.
Paint, Wall Paper
Pfeifer & Leisure Shop
Showroom
Escanaba
Home Supply Co.
Flint
Furniture
Wallpaper
Grosse Pointe Farms
The Sign of the Mermaid, Inc.
Highland Park
F. B. Mehn & Co.
Iron Mountain
Ball & Christy Furniture
Johnson
Kemp Furniture Co.
Marquette
Tonella & Rupp
Plymouth
Furniture
Showroom
Pontiac
F. B. Mehn & Co.
Royal Oak
Furniture

MINNESOTA
Crookston
Furniture
Fairmont
Furniture
Mankato
Landkamer Bros. Co., Inc.
Minneapolis
The Dayton Co.
Furniture
Mpls. Lake
Furniture
Redwood Falls
Furniture
Robbinsdale
Robin Center Furniture & Carpet Co.
St. Paul
Furniture
Showroom
Worthington
N. L. Hanson Furniture Co., Inc.

MISSISSIPPI
Greenville
C. E. Jordan & Co.
Furniture
Senoj Furniture Co.
Greenwood
Greenwood Furniture Co.
Gulfport
The Purple Lantern
Hattiesburg
Furniture
Pioneer Furniture Co.
Jackson
The Emporium
Furniture
Laurel
J. M. Wilson & Sons
Yazoo City
Saxton-Gardner Hardware Co.

MISSOURI
Chillicothe
Furniture
Kansas City
Furniture, Inc.
St. Louis
Stix, Baer & Fuller
Webster Groves
Suburban Furniture Co.

MONTANA
Butte
Furniture
Cut Bank
Furniture
Helena
Furniture Co.
Missoula
Missoula Mercantile Co.

NEBRASKA
Chappell
Furniture
Hartington
A. F. Stitt Co.
Norfolk
Ballantyne's Furniture, Inc.

NEW JERSEY
Asbury Park
Buchanon & Smock Lumber Co.
Atlantic City
M. L. Blatt Co.
Belleville
Belleville Hardware
Bergenfield
Furniture
Showroom
Bloomfield
Furniture
Bound Brook
Furniture

Camden
Furniture
Cedar Grove
Furniture
Linoleum
Dover
Furniture
Elizabeth
Furniture
East Brunswick
Franklin Hardware, Inc.
East Orange
Furniture
East Paterson
Furniture
Fair Haven
Weiler & Co.
Elizabeth
R. G. Goerke Co.
Furniture
Englewood
Furniture
Fairfield
Showroom
Glendora
Furniture
Hackensack
Furniture
Hammonton
A. & C. Furniture Co., Inc.
Jersey City
Furniture
Keyport
Wood Furniture Co.
Lakewood
Wilson Furniture Mart
Leonia
Shields Hardware
Little Ferry
Schiebel Bros. Sons, Inc.
Lodi
J. B. Boyle Furniture Co., Inc.
Central Hardware
Long Branch
Vogels Dept. Store
Montvale
Walter A. Cook, Inc. Furniture
Mount Holly
Furniture
Newark
L. Bamberger & Co.
N. Hackensack
Hardware & Rexall
North Plainfield
Davis Paint Shop
Nutley
Furniture
Ocean City
Furniture
Orange
The Orange Forge
Paramus
Linens
Passaic
Gift Shop
Fisher Bros. Furniture Co.
Paterson
Smith & De Palma Inc.
Perth Amboy
Polonia Furniture Corp.
Plainfield
Furniture
Point Pleasant
Bay Hardware Co., Inc.
Railway
Furniture
Red Bank
Appliance Furniture Co.
Riverdale
Furniture
Riverside
Furniture
Shiphottom
Furniture
Somerville
Grand Fine Furniture
South River
Cabot Furniture Co.
South Somerville
Furniture
Teaneck
Colorall Paint Co.
Ronald Furniture Co.
Toms River
Furniture Mart
Trenton
Berman Sackin Co.
Spiegel's Modern Manor
Union
Furniture Co.
Union City
Furniture
Westwood
Furniture
Wayne
Aristo of Morris, Inc.

NEW MEXICO
Carlsbad
Bryson Furniture Co.
Bryson Furniture Co.
Farmington
Wallace Furniture Co.
Roswell
Furniture

NEW YORK
Allegany
Furniture
Auburn
Rondina, Inc.
Furniture
Showroom
Ohrm's of Binghamton, Inc.
Brockport
Furniture
Showroom
G-Lek Chrome & Wood Dinette Sets
General Iron Corporation
Furniture
Showroom
Beacon
Garden Gate Shop
Buffalo
Furniture
Canisteo
Furniture
Cohoes
Ellis M. Weld Furniture
Corning
Furniture
East Hampton, L. I.
Furniture
Elmira
S. F. Iszard Co.
Furniture
Glen Cove, L. I.
Daly & Heilman Gifts
Haverstraw
Furniture
Hempstead
A. B. Brown & Son
Hempstead
Don Wright, Inc.
Ithaca
Furniture
Kaplan
Kaplan Furniture Co., Inc.
Kingston
Furniture
Lewistown
Lewistown Radio & Television Co.
Moravia
Furniture
Newburgh
Furniture
Showroom
New York City
Furniture
Showroom
North Tonawanda
Furniture

Oneonta
Furniture
Showroom
Oneonta
Furniture
Showroom
Oswego
Furniture
Showroom
T. Burr Charles
Port Jefferson, L. I.
Furniture
Showroom
Salamanca
Furniture
Showroom
C. H. Sanders, Inc.
Staten Island
Joseph Jaeger & Sons
Stony Point
Furniture
Showroom
Valley Stream, L. I.
Roman Co.
Watertown
Furniture
Showroom
West Hurley
Furniture
Showroom
Wolcott
Furniture
Showroom

NORTH CAROLINA
Concord
Furniture
Showroom
Durham
Style-Craft, Inc.
Fayetteville
Furniture
Showroom
Kinston
Perkins Furniture House
Raleigh
Furniture
Showroom
Roanoke Rapids
Shell Furniture Co., Inc.
Rockingham
Furniture
Showroom
Tabor City
Furniture
Showroom
Whiteville
J. K. Fuller Co.
Wilson
Furniture
Showroom
Winston-Salem
Furniture
Showroom

NORTH DAKOTA
Fargo
Furniture
Grand Forks
Odegard & Bell
Furniture & Carpet Co.

OHIO
Akron
Akron Furniture Co.
Sea T.V. & Appliance
Ashland
The Home Furniture Co.
Ashland
Youngs's Furniture
Ashtabula
Ducro Furniture
Barberton
Your Furniture House, Inc.
Bowling Green
Young's Gift & Art Shop
Brookville
Hay and Powell Furniture
Cadiz
J. Wilson Furniture
Chagrin Falls
The Brewster & Stroud Co.
Chillicothe
Furniture
Showroom
Cincinnati
Mercantile Furniture
The H and S Pogue Co.
Furniture
Showroom
Cleveland
Fischer Bros.
Furniture
The Higbee Co.
The S. Kohn & Sons Co.
Shaker Furniture, Inc.
Sterling Lindner Davis
Furniture
Wm. Taylor Son & Co.
Columbus
F & R Lazarus & Co.
Covington
Sellman Furniture Co.
Dayton
S. M. Burgher Furniture Co.
Defiance
Hines & Snyder, Inc.
Delaware
Furniture
Showroom
East Liverpool
Furniture
Showroom
D. M. Ogilvie & Co.
Elyria
Furniture
Showroom
Euclid
Furniture
Showroom
Ft. Loramie
Ft. Loramie Furniture &
Furniture
Showroom
Fremont
Tschumy Bros.
Galion
Furniture
Showroom
Geneva
Furniture
Showroom
Hillsboro
Furniture
Showroom
Lancaster
The Stewart Bros. Alban Co.
Lorain
The Reidy Scanlan Co.
Marion
Furniture
Showroom
Middleburg Heights
Furniture
Showroom
Middletown
Dohn Hardware Co.
Wilmington
Furniture
Showroom
Newark
Furniture
Showroom
New Philadelphia
Furniture
Showroom
E. L. Trout Furniture
Norwalk
Furniture
Showroom
Orrville
Furniture
Showroom
Sidney
F. W. Uhlman Co.
Sterling
Furniture
Showroom
Toledo
Furniture
Showroom
K-T Home Furnishings, Inc.
Uhrichsville
Furniture
Showroom
Warren
Furniture
Showroom
Wooster
Furniture
Showroom
Youngstown
Furniture
Showroom
Zanesville
Furniture
Showroom

OKLAHOMA
Ada
Furniture
Showroom
Bartlesville
Furniture
Showroom
Clinton
Furniture
Showroom
Walters Furniture
Furniture
Showroom

PENNSYLVANIA
Chambersburg
Furniture
Showroom
Coudersport
Furniture
Showroom
Erie
Furniture
Showroom
Inc.
Pottsville
Furniture
Showroom
Reading
Furniture
Showroom
Scranton
Furniture
Showroom
Waynesboro
Mekown & Wolff

RHODE ISLAND
Woonsocket
Furniture
Showroom

SOUTH CAROLINA
Florence
Furniture
Showroom Co.

SOUTH DAKOTA
Gregory
Furniture
Showroom
Madison
Hallenback's Furniture, Inc.
Yankton
Furniture
Showroom

TENNESSEE
Bristol
Furniture
Showroom Co.
Cookeville
Furniture
Showroom
Hardware & Furniture Co.
Shelbyville
Furniture
Showroom Co., Inc.
Tullahoma
Furniture
Showroom

TEXAS
Abilene
Waldron Furniture Co.
Arlington
Furniture
Showroom
Big Springs
Good Housekeeping Shop
Borger
Furniture
Showroom
Corpus Christi
Furniture
Showroom
Dallas
Furniture
Showroom Co.
Denton
Economy Furniture & Appliances
El Paso
Furniture
Showroom
Fort Worth
Furniture
Showroom
The Fair
Furniture & Carpet Co.
Houston
Foley's
Kerrville
Furniture
Showroom Co.
Longview
McWilliams Furniture Co.
Lubbock
Big Bend
Groce Furniture Co.
Furniture
Showroom
McAllen
Vines Furniture
Pampa
Furniture
Showroom
San Angelo
Household Furniture Co.
San Antonio
Honghlums
G. A. Stowers Furniture Co.
Tyler
Anderson Furniture Co.
Waxahachie
Johnson Hardware

UTAH
Salt Lake City
Cottrell Furniture
Smith Dal Furniture Co.

VIRGINIA
Appalachia
Service Home Furnishings
Blacksburg
Gates Furniture Co.
Christiansburg
Cavalier Furniture Co., Inc.
Danville
O. S. Mayberry Furniture
Lynchburg
Stevens Home Furnishings Co.
Martinsville
Bondurant Furniture Co.
Norcross
Johnson Electric Appliance Co.
Norfolk
Furniture
Showroom
Petersburg
Duke & Duke Furniture
Richlands
Overbay & Brown, Inc.
Salem
Furniture
Showroom
Staunton
Furniture
Showroom
Warwick
Furniture
Williamsburg
Furniture
Showroom

WEST VIRGINIA
Beckley
Beckley Hardware & Supply
Clarksburg
Palace Furniture Co.
Logan
Furniture
Showroom
Parkersburg
Furniture
Showroom
South Charleston
McClung & Morgan Stores Co.
Welch
McDowell Furniture & Hardware
Weston
Furniture
Showroom
Wheeling
Furniture
Showroom

WISCONSIN
Antigo
Furniture
Showroom
Appleton
Furniture
Showroom
Beloit
Furniture
Showroom
Berlin
Furniture
Showroom
Bloomer
Furniture
Showroom
Eau Claire
Furniture
Showroom
Elroy
Furniture
Showroom
Fond du Lac
Furniture
Showroom
Green Bay
Furniture
Showroom
La Crosse
Gaudet's Furniture Co.
Madison
Furniture
Showroom
Boston Store
Milwaukee
Furniture
Showroom
Neenah
Furniture
Showroom
Oshkosh
Furniture
Showroom
Racine
Furniture
Showroom
Rhinelander
Furniture
Showroom
Sheboygan
Furniture
Showroom
Stevens Point
Furniture
Showroom
Superior
Furniture
Showroom
Tomah
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Wausau
Furniture
Showroom
Wisconsin Rapids
Furniture
Showroom

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You enjoy entertaining more in a Weathermaker Home

The Carrier Year-round Weathermaker heats and cools an entire house. Air or water cooled. Easy terms.

Carrier Weathermaker air conditioning helps busy mothers become gracious hostesses

How many children does this charming mother have—2, 3, 4? No matter, she's had her hands full all day. But you'd never know it tonight.

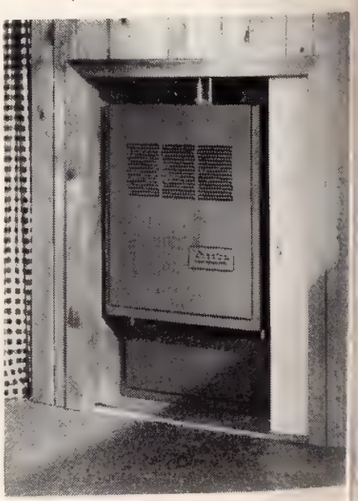
Relaxed, looking and feeling her very best, she's having friends in. How does she do it? Carrier air conditioning.

In a Weathermaker Home no open windows invite in dust and the air is filtered. Housecleaning is far easier. In the cool, clean air you sleep restfully, eat with cheerful appetite, do daily chores with far more vitality.

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Whether you're building or buying or planning to stay where you are, you can have Carrier Weathermaker* air conditioning. Talk with your Carrier dealer. He's listed in the classified telephone directory. And send for the free booklet, "A Woman Knows Best About Air Conditioning." Carrier Corporation, Syracuse, New York.

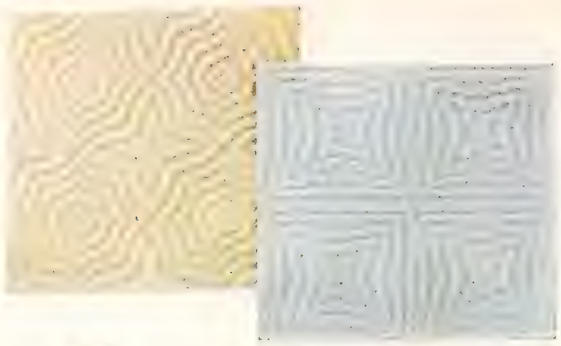
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Carrier *first name in air conditioning*



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Expect the impossible from Needletuft! These three new patterned carpets, called the Stanford group, look fo
all the world like costly hand-crafted imports... are actually machine-tufted of a luxury blend of rayon and wool
Easy to keep. Five beautiful colors, remarkably priced about $10.95 sq. yd. (Slightly higher west of Rockies)

CABIN CRAFTS - NEEDLETUFT

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NEW AIR-POROUS KOROSEAL UPHOLSTERY MATERIAL . . . lets air go through but keeps water out for air-conditioned seating that's washable, too

AIR PASSES THRU



THOUSANDS OF TINY CELLS

Now [illegible] upholstery material [illegible] durable, [illegible] to resist [illegible] thing you'll like about Air-porous Koroseal is the luxurious, supple feel. You cannot find any other vinyl upholstery material that is so soft . . . so pleasant to touch. And it looks as good as it feels.

Air-porous Koroseal is a new concept in upholstery material created by B. F. Goodrich. You get *real* comfort from 50,000 tiny cells in every square inch of material. These microscopic pores let air to go through, but keep water out. This allows you to scrub Air-porous Koroseal with soap and water to keep it new and fresh looking.

Many fine furniture manufacturers such as Drexel are now using Air-porous Koroseal. When you buy new furniture, look for the tag below. It tells you which pieces are upholstered with Air-porous Koroseal.

The Air-porous Koroseal color on the Drexel chair is Sky Blue, one of 22 exciting decorator colors, including House & Garden selections.

For more information on new Air-porous Koroseal and a list of furniture manufacturers using it, write *The B. F. Goodrich Company, Marietta, Ohio.*

Air-porous—Pat. Pend. U. S. Pat. Off.



Dream a room cool as a breeze . . . let Rayon make it real!

Even rooms dressed for summer! An airy sheer or wide, wide stripe that hangs in muted folds . . . a cool rug . . . an exclamation point of color in pillows . . . in rayon, of course, for rayon accepts such clear, crisp colors, and looks elegant way beyond its price. For store names, write to: American Rayon Institute, Inc., 350 Fifth Ave., New York, New York.

Decorator Sheer (left to right)

All rayon taffeta gauze, "Barbizon" by Decorama Division, D. B. Fuller & Co. About 2.29 per yard.

All rayon sheer print, "Metropolis" by Riverdale Drapery Fabrics. About 2.29 per yard.

Rayon and cotton in tweedy weave, "Bengal Cloth" by Charles Bloom, Inc. About 2.95 per yard.

Pillows are rayon and cotton "Cambodia" by Riverdale Drapery Fabrics. About 2.50 per yard.

All rayon rug, "Westchester" by Aldon Rug Mills, Inc. 9 x 12 59.95. Available in fourteen colors, eight rug sizes.

Room for the Imagination—with **RAYON**

Plan now for window beauty like this!

Andersen *Windowalls*



Beautiful combination! . . . wood paneling and the warmth of wood Casement Picture Windows made by Andersen—James Camp, designer.

For the home you live in, or for your "dream home"—Andersen WINDOWALLS bring you beauty and charm that *only* windows of wood can offer.

You'll enjoy the pleasure of a pleasant view . . . of sunshine and fresh air. And you'll enjoy the secure comfort of a weathertight wall! Because these are *both* walls *and* windows . . . WINDOWALLS.

Plan now for window beauty with Andersen WINDOWALLS. Your architect, builder or lumber dealer will gladly help you. Or send the coupon to Andersen Corporation.

)OWALLS are weathertight. "Hurri- tests—and home installations—prove that dust and moisture can't get in! Andersen)WALLS give you year 'round comfort.



WINDOWALLS are easy on the budget! Carl E. Swartz, Decatur, Illinois builder, uses Andersen WINDOWALLS in his $16,000 and $17,000 project homes.



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Get 36-page booklet of window beauty photos and ideas... 20-page booklet of window facts and information. There is no obligation.

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BOSTON ROCKER
72-6DC

Early American Chairs...

All of a century-old charm is yours in these lovely reproductions. Just look at that Boston Rocker! Note its high back, gracefully turned spindles, low slung seat. Your great-great-grandmother probably rocked her babies in one of the originals. It's really the *perfect* colonial fireside chair.

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X55-6DC



For your little boy or girl, a miniature replica of the Boston Rocker to match your own . . . also an ideal gift for that favorite nephew or niece who seems to *have* everything.



DUXBURY SIDE CHAIR
1993-1

Trace this sturdy brace-back Windsor variation back to those of the practical Pilgrims. If you're buying a set for your dining room be *sure* to include a master's armchair.

HITCHCOCK CHAIR
2057-1DC



Lambert Hitchcock designed this ornamental chair . . . faithfully copied here in every detail. Even the seat, broadleaved flagg — a rush of enduring qualities — is hand twisted and woven *exactly* as it was in colonial times.

Nichols & Stone
The Home of Windsor Chairs



Send for Booklet!
"How To Choose The Right Colonial Chair," with helpful ideas, interesting illustrations, and historical information.

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An open door for H&G

Sir:
Do you get many "thank you" letters that are two years late?

My husband and I saw an article on Carl Koch's Techbuilt house in the May 1954 issue of H&G and we became fascinated with it. Last February we moved into our own Techbuilt—unfinished and unfurnished but ours — and so far all that we could wish in a house.

We're extremely proud of it and the door will always be open to you because we saw it first in H&G.

L. H. G., *Yorktown, Va.*

The orchid trap

Sir:
I have subscribed to H&G for over 20 years and once had an article on orchids published in it. Isn't a new look beginning to show, or have I just been asleep? What was my surprise to encounter in one issue, in April, Ed Zern, Louis Kronenberger and Emily Genauer. I take a kind of maniacal joy in seeing a new orchid enthusiast (Ed Zern) fall into the same trap I did and feel that no "glass-house jungle" is complete without these seductive plants.

L. S. A., *Wellesley, Mass.*

The joy of gardening

Sir:
I feel that I must write you about the joy your editorial *Why Garden?* has given me. My wife tells me you meet the real test of good, genuine and worthwhile writing when you express in words those sentiments and thoughts which readers have experienced and cherished but are unable to put into words.

This you have done for me. I am well past middle age and my days are spent actively in business so my leisure moments are few, but what time I have available I spend in my garden.

Spring, summer and autumn find me fully occupied beholding the miracles of nature. Somehow I find in their manifold wonders a spiritual satisfaction. In fact, my little garden and my family are soul-satisfying. Thank you immensely for your truly inspiring words.

A. B., *Grosse Pointe, Mich.*

Hep gardener

Sir:
Thanks to H&G's *Guide to Garden Terms* in April, I can now match words with any horticulturist. Disbudding, dwarfing and damping off are second nature to me. I can cross, crock, broadcast and call a dibble a dibble.

R. J., *Bucks County, Pa.*

Swimming pools

Sir:
I wish to congratulate you upon your article on swimming pools in your April issue. It is the first factual and intelligent writing that I have seen about pools in any national magazine.

J. A. C., *Dallas, Tex.*

Sir:
While you gave the reader most of the facts about residential swimming pools, you neglected to mention one significant trend. I understand that in many places neighborhood pools are being built on co-operative basis by groups of five or six families. Assuming that you can assemble a congenial and responsible bunch, this should be an excellent way of acquiring a really good swimming pool without spending a fortune.

L. S., *Buffalo, N. Y.*

Sherry's birthplace

Sir:
A short note on James A. Beard's sherry article in the March issue. Sherry originally comes from Jerez (or Xerex) de la Frontera, not "Fontura". It was called "of the frontier" because at the time of its capture by Alfonso X of Castille it served as a border fort and continued in this role for some time afterward, while the Moors were still in control of Southern Spain.

J. E. U., *New York, N. Y.*

Leisure B.C.

Sir:
In the April issue Louis Kronenberger states: "Races that lack leisure can't become civilized at all." The dawn of leisure came in the Stone Age when man first conceived the idea of growing his own food. Instead of wondering where the next meal was coming from, he found himself with time on his hands at home.

G. L., *Davenport, Iowa*

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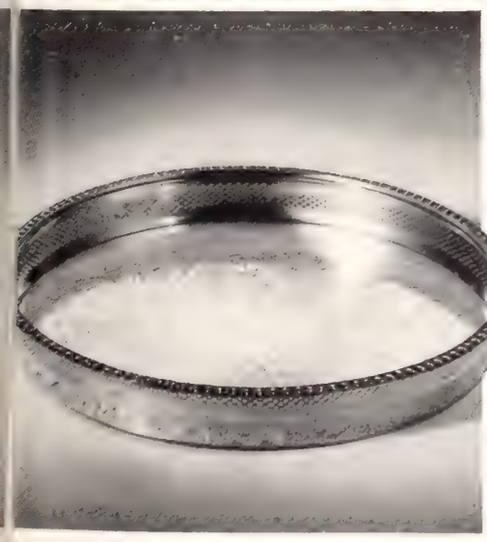
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PEOPLE IN H&G



Ogden Nash, who sings of cuccu and crocus and the joy of estivation (page 63), is America's—indeed, the world's—master of antic rhyme. This happy Baltimore bard survived a year at Harvard (he left of his own volition and can prove it), another year as prep school master (carving lamb for 14-year-olds wrecked his nervous system), and two years in Wall Street as a bond salesman (he sold one bond to his godmother). He recently was elected a member of the National Institute of Arts and Letters.



The eye that sees exotic pleasures in *Summer at Home* (page 79) is by no means a parochial one. Author **David Cort** was foreign editor of *Life* magazine for 10 years and a zealous globe-trotter. He has written for many magazines and published several books, among them *The Big Picture*, a provocative study of industrialized man.



Gardeners who like to eat and cooks who like to garden compose the dual audience of **Ruth A. Matson,** author of *The Salad Cook Book* (page 135). H&G readers will remember her *Soup Cook Book* (Feb. 1955) which was later incorporated in her book *Cooking by the Garden Calendar*. She is also the author of *The Questing Cook*.



The General Motors Technical Center pictured on page 94 is a grand conception of **Eero Saarinen,** a Finnish gift to U.S. architecture. He and his associates recently won the competition for a design for the new American Embassy building in London.



Francis Steegmuller, who lifts the cover from *The Hidden Jewel of Paris* (page 50), has won critical acclaim this year with a biography, *The Grand Mademoiselle*, the latest of a series of books distinguished by his sound scholarship and graceful prose.

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A summer table will look refreshing if it is set with the pure white earthenware shown here. The bas-relief design on the shoulder of the plates, on the cups and saucers is the classic grape and leaf pattern. The six-piece place setting is amazingly low priced. $6 complete. Exp. coll: Bertram Shrier, 1145 Connecticut Ave., N.W., Washington, D. C.

AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.



Baroque plate for the electric switch: the elegant gold color one shown here. Modeled in plastic, it is decorated with acanthus leaves and graceful scrolls. It comes, too, in white flecked with gold color. 9" long x 4" wide, it is amazingly low in cost. $1 for one plate; $1.95 for two. Postpaid. The Added Touch, Dept. HG6, Wynnewood, Pennsylvania.



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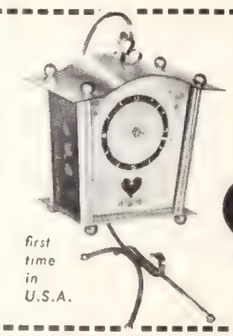
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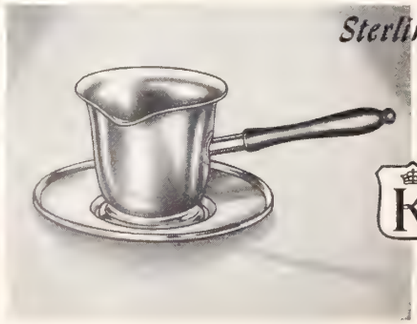
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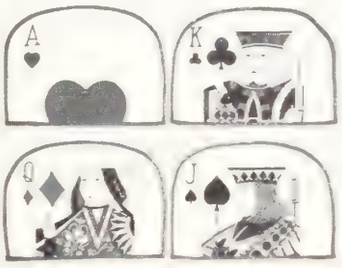
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A scoop for a pretty buf table: the ice cream scoop sho here. The handle is made Meissen-like porcelain, the wo ing part is made of Sheffield ste Your ice cream desserts will lo mouth-watering when you use t attractive serving piece. It w make a nice hostess gift, too. long. $5.50 postpaid. Susan Smi Dept. HG6, Carpentersville,



ROUND

picnic lunch should in- le cool Rhine wine or Reisling. show a wine basket in which arry the tall green bottles. ile you loll before the meal e can be cooling in the brook. he lake or in a bucket of ice. le of willow, the basket will l six bottles, 14" x 10" x 9". 95. Postpaid. Perry Products. 367. Peterborough, N. H.



dia print. The colorful ted bedspread shown here is le in India. Old wood blocks used in making the design on dloomed cotton cloth. $3.95 single size (72" x 108"); $7.50 pair. $4.50 for double size " x 108"). These spreads can used to make draperies or cafe tains. Ppd. Artisan Galleries. 0 N. Haskell. Dallas. Texas.



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AFTER





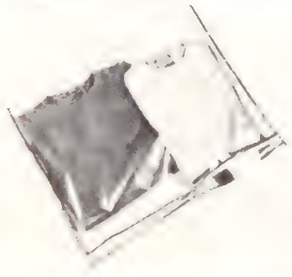
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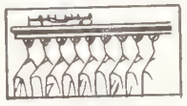
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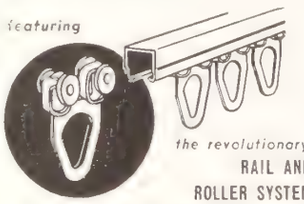


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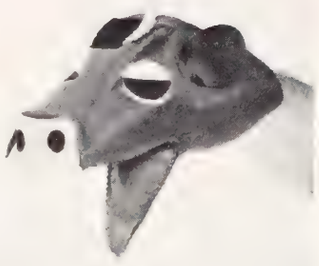


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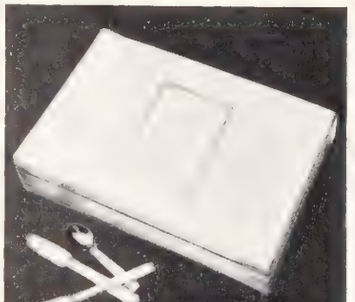
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Dept. G-66, 15 West 57th St., New York 19, N. Y.



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ROUND

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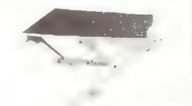


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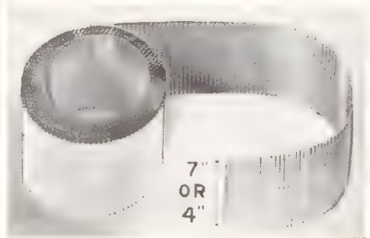
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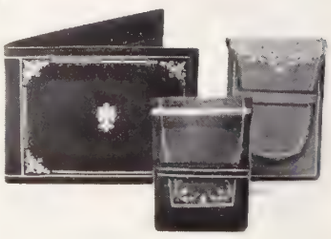


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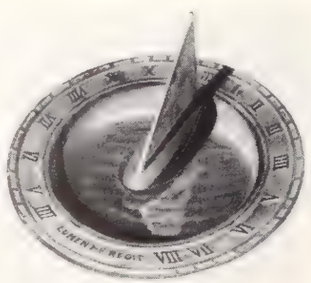
Choice leather is used to make the handsome Florentine cases shown here. Polished to a satin finish, hand tooled with 14K gold, these make lovely appointments for both men and women. $6.25 for the wallet; $4 for king size cigarette case; $3 for standard cigarette case. Postpaid. Tax incl. Eugenia Shop. Dept. HG. 544 Madison Ave., N.Y.



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A beautiful and substantial ornament of rust proof cast iron, finished in verde antique, 1 inches in diameter.

The face of the dial is a bowl which may b filled with water for a bird bath. The gnomo is in the shape of a boat which seems to floa on the water. The Latin motto "Lumen Me Regit means "Let Light Rule Me."

Send check or M.O., please, no C.O.D.'s

MALCOLM'S • 6309G Reisterstown Rd., Baltimore 13, Md



HUMMING BIRD FEEDER

Fill this scientifically designed feeder with sugar water, mount it at your favorite watching spot and in a few days it will start attracting the Humming Birds. They keep coming back and each time they bring more and more of their little friends. It will give you endless hours of pleasure. A unique gift for your bird-loving and gardening friends. Praised by bird lovers everywhere. Just **$2.25** postpaid.

Write for catalog of unusual gifts

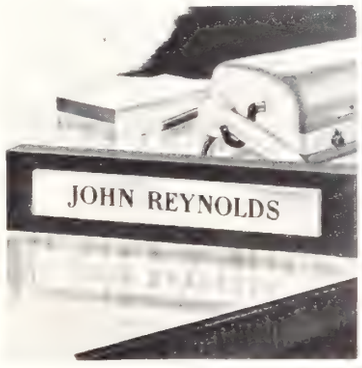
BODINE'S
505 E. Preston St. Baltimore 2, Md.

AROUND

nchanting animals the ole family will covet: the soft yl plastic ones shown here. ta, the Rhino, is a Helen Hokin- type and Ellie, the Elephant, is worrier. Non-toxic, these pliable imals are washable, safe pets r the crib set. 8" high. Weight out 14 ounces. $3.98 ppd. each. atherine's Korner. Box 182 rthside Sta., Atlanta, Georgia.



desk marker is *de gueur* in many business houses. or a convenience we show the ew aluminum marker which will ike up to 20 engraved letters. ote how boldly the letters stand it. That is because each is filled with black. Solid aluminum bar satin-smooth, mounted on eb- y-finished walnut. $2 ppd. Spear ngineering, Colorado Springs.



Songs for children. hown here is an exceptional offer f three long playing records hich contain *fifty songs* beloved y children. With the records omes a book of lyrics so that the hild can participate in the sing- ng. The collection is called "A Child's Treasury of Song". $3.50 ostpaid. Lila Lea. HG. 23 Laurel Drive, New Hyde Park, N. Y.

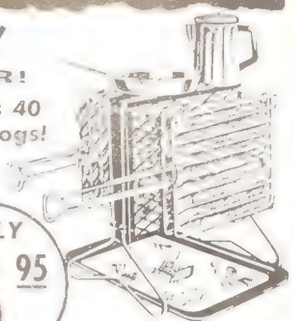


HANG-IT-ALL AMAZING NEW-WAY CHARCOAL BROILER!

READY to BROIL in MINUTES!
LIGHTS WITH NEWSPAPER!

Perfect charcoal broiling every time! You broil vertically on both sides, like restaurants! No fire flare-ups — grease drops onto 15" x 11" metal tray! Compact firebox needs just 2 lbs. charcoal, but broils up to 2 hours! Takes 4 big steaks, 40 hot dogs or 18 hamburgers at once! Broiler, 2 Meat Racks, colorful Drip or Serving Tray — all metal, built to last! Light, portable, use indoors or out, year 'round. Guaranteed by Breck's!

Holds 40 Hot Dogs!



ONLY $5.95

Flips Into Camp Stove!



IT'S BOTH BROILER AND CAMP STOVE!

Flip it over and you have a camp stove! Grand for campers and fishermen — weighs under 5 pounds *complete*; assembles to form its own carry-case. So easy to use that charcoal broiling is *child's-play!*

★ Indoors or Out!
★ Broils Vertically!
★ 220-sq. in. Broil Area!
★ With 2 Racks, Tray!

ORDER BY MAIL TODAY!

476 Breck Bldg., BOSTON 10, Mass.

BRECK'S OF BOSTON
RELIABLE SINCE 1818



FROG FOUNTAIN

. . . to sit beside a garden pool or in your bird bath, will send up a gentle play of water that will fall like cool musical notes into the pond or basin. Or you may want to spot him on a dry patch of lawn as a decorative sprinkler. Cast in lead in a verdi green finish, with hose connection at back and spray holes at front, he's 6" long, 3" high. Serves as a doorstop in winter, too.

$7.50 ppd

Sorry, no C.O.D.'s

Beverly Baker

Dept. G-6, Box 135, Darien, Connecticut

Easy-to-assemble TRELLIS



NO BOLTS — SCREWS — OR WIRE

Just push pointed steel stakes into ground, insert and wedge wood crossbars into tapered slots at any height desired. Sets up in a straight line or right angle. Attractive foliage green finish.

FOR YOUR YEAR 'ROUND USE

32' kit . . . protects corner lot . . . new grass, shrubs, trees and plants. Two 32" metal stakes and three 32" wood crossbars . . . $1.98

52 kit . . . for garden plants, vegetables, evergreens or lawn fencing. Two 52" metal stakes and four 18" wood crossbars . . . $2.98

72 kit . . . greatly increases the growth and production of climbing vegetables, vines and flowers. Two 72" metal stakes with six 18" wood crossbars only . . . $3.98

Postpaid . . . C. O. D.—money back guarantee . . . circular on request

GARDEN ART TRELLIS
ATLAS MFG. CO.
1021 [illegible] Street • Saint Paul, Minnesota



Deluxe A 21½"x31"

BURNS TRASH SAFELY OUTDOORS!

Burns damp, green, dry refuse outdoors safely. Ends fire hazards and neighbor-annoying nuisance of blowing burning paper and sooty ash. Scientific draft design minimizes smoke, smell — burns to fine ash. Simply tilt hood — load — ignite paper — close — forget. Sturdily made of rust-resistant aluminum bonded to steel. Over 150,000 satisfied users. Approved by Fire Depts. Standard 2 bushel model A sent disassembled, prepaid $13.95. Deluxe A with ash pan base and grate sent prepaid assembled $22.95. For 3 bushel capacity add $4.00 to standard and deluxe prices. Money back guarantee.

ALSTO CO. Dept. HG-6, 4007 Detroit Ave., Cleveland 13, Ohio



$49.95 packed, freight prepaid

31" High
Counter 37" x 38"
Wt. 600 lbs.

PERMAGRILL Lifetime outdoor

patented design in weatherproof heatproof masonry, adaptable colorfast mulberry. Perfect cooking with charcoal or briquettes, paper as kindling. Adds attractive utility to any garden, patio, terrace. Do-it-yourself set-up in 10 minutes without cement or special tools; sturdy but easy to move. Complete with handy service counter. Sorry, no C.O.D.

Plasticrete
SPECIALTIES CORP.
DEPT. G, HAMDEN, CONN.



MAKE IT a REAL PICNIC

CARRY YOUR HOT and COLD FOOD TOGETHER

foot Washable Koroseal, fiberglas insulated, waterproof zipper cases with reinforced handles. Outside zipper pocket is as roomy as a handbag, and magazines can be tucked

Choice of black, grey or red picnicker.

$12.95

Lowy's [illegible]

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Large Grape & Leaf Group
[illegible] 54" Settee $22.50, 39" Settee [illegible] $18 $22

Century Old Beauty in Cast Iron—Aluminum

Authentic Roman Lar[illegible]

$79.50

[illegible] or m. o. Shipping



ANTIQUE IRON CRAFTSMEN

Dept. G6-6
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REDWOOD NEEDS

BEHR PROCESS

Liquid Raw-Hide for long life for beauty



LIQUID RAW-HIDE REDWOOD COLORED—PRESERVATIVE #4

beautifies redwood or any wood. This popular flat redwood color stain which dries within the wood, provides years of outdoor or indoor protection. RESIN-FREE Behr Process Finishes chemically bond with the natural resins of wood to form a protective coating — an exclusive feature advantage. #4 Preservative does the complete job — primes, seals and finishes. $1.50 Qt., $4.85 Gal. Postpaid, Guaranteed.

LIQUID RAW-HIDE REDWOOD—COLOR PAINT #5

covers all surfaces, even painted wood or metal, resulting in a rich, oiled redwood color. Excellent for decorator ideas where simulated redwood is desired. $2.25 Qt., $7.00 Gal. Postpaid, Guaranteed.



Wood finishing pamphlet and color literature describing these and other Behr Process Finishes sent with every order or FREE on request.

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NORDIC



PLANT STAKES

Something really *new* in Plant Supports. For Peonies and similar Botanica. Sturdy, permanent, weather resistant, adjustable and easy to use.

36" aluminum angle stake and especially shaped 16" diameter plastic band. They actually add a handsome, neat appearance to your flower bed!

Quantities and other sizes on request.

Price **78¢** each. **$4.00** for six.

U. S.—Postpaid. No C.O.D.

Patent applied for

Nordic Associates
Box 333, Ann Arbor, Michigan



SALAD & CRUET SET

Mix the dressing, toss a salad for buffet or barbecue with dual purpose salad set, Black Rockingham ceramic vinegar and oil cruets with provincial rooster design, and wooden salad fork and spoon with rooster design on black handle rest in white wrought-iron caddy. 11½"wx6¾"dx8¾"h. 5-piece set—**$2.95 plus 50c** for mailing costs.

OVERSIZE SALT & PEPPER SET



At last, extra large multi-colored ceramic (6" high) hen and rooster Salt and Pepper Set provide a seasoning service large enough for kitchen or barbecue yet gay enough to enhance buffet or rustic table settings. 3-piece set (inc. black wrought-iron stand) only **$1.50 plus 50c** for mailing costs.

Dept. G-6
KIMM CO.
1632 W. 63rd St.
Chicago 36, Ill.



HOLDS 60 MAGAZINES

A WHOLE YEAR'S SUPPLY

NOW . . . IN KITS, TOO

FLOOR RACK

This handsome and practical floor rack holds all your magazines where each is visible for quick, easy selection. Holds 30 on each side. Magazines will not bend. Easily carried for convenience and furniture arrangement. Hand made in heavy knotty pine, maple or lovely mahogany finish. 22" x 42" x 12". $29.95

Express Charges Collect.

$17.95



Dept. G6-6
North Conway, N. H.



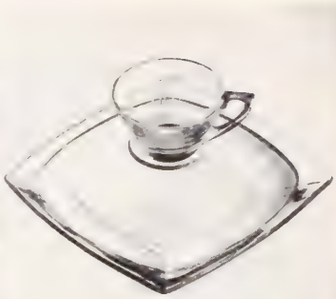
Compact Koffeekit

Now prepare coffee, tea, chocolate or soups wherever you are—home, hotel or office! Koffeekit boils four full cups of water in minutes—comes complete with polished aluminum electric pot, two bakelite spoons and cups, electric cord and smart red cotton plaid waterproof zipper case. Fine for heating baby's bottle or food, too! UL approved. Kit is 4½" x 4½" x 7½". Order No. **HF-8355**, Koffeekit, **$7.95** by mail, postpaid.

Write Now For Exciting New Catalog!

Miles Kimball
64 Bond St., Oshkosh, Wisconsin

SHOPPING AROUND



A monogram is the mark elegance on the crystal-clear gl serving pieces shown here. The heavy glass plate has a rec which holds a cup, a cocktail a highball glass. Each piece marked with three block initi $9.50 for a set of 4 plates an beverage servers (specify cup glass). Postpaid. Eunice No ties, Box 41, Rego Park, N.



"Dab-It" is a sure-fire s remover! Because it is a Fren chalk type of cleaner it can leave a ring. And note the har cylindrical tube it comes in. Ab 4" long, it will fit into a pock book or a pocket. Be sure to k one at the office as well as seve at home. 69c postpaid ea Order from Walter Drake, A Drake Bldg., Colorado Sprin



Authentic copy of a sp rack (circa 1700) is shown he It will come to you in kit fo complete with a working drawi pre-cut cabinet-grade Ponder pine, glue, finishing nails, w finish, finishing wax, wood sea When you assemble this it v become your proudest possessi 25" x 16". $7.95 exp. coll. Ho Craft, Flourtown, Pennsylvan



A Victorian chair. Thi the chair for a very feminine b room. Strongly made, it is cove in spot-proof velvet. Colors: r rose, gold, brown, turquoise, sa green or emerald green. Hei 32"; width 23"; seat height 17 seat depth 17½". $34.50. Expr collect. Order from the Hunt G leries, Inc., Department H Box 492, Hickory, North Caroli



A centerpiece you w cherish is the one shown he Made of Carrara marble a hand polished brass, it is a p fect copy of an antique sca Scrolls and dolphins are beau fully wrought on the upright a cross piece. 15" high x 18½ wide, the base is 4" x 6". $32. Express collect. Valley Fo Braziers, 1624 First, York,



1956
LIVING-CONDITIONED
KITCHEN

You'll love to live in your Kitchen

with ELKAY *Lustertone* STAINLESS STEEL SINKS

"Smarty, smarty had a party." Bet you chanted that when you were a moppet, but did you ever dream you'd have that party right in your kitchen? Well, today it's fun because the shimmering, silvery brightness of *Lustertone* stainless steel sinks dresses up any kitchen . . . gives guests the welcome impression that you're an immaculate housekeeper. And you are—so easily with a *Lustertone* sink! The carefree beauty of stainless steel stays so spotlessly clean without scouring or scrubbing. Now, to make your dreams really come true, you can install *Lustertone* sinks for no more than old-fashioned sinks. See your plumber or kitchen cabinet dealer about ELKAY *Lustertone*, the *only* sink guaranteed to outlast your home.

Naturally ELKAY *Lustertone* sinks of stainless steel were selected for this model kitchen. Notice the way they harmonize with every color—never restrict future color choices. Whether you are planning to build or remodel there's an ELKAY sink to suit—from the exclusive Sit-Down* shown above, to the economical sink bowls for insertion in any counter top.

FOR MEN ONLY: How about your own mixin' and fixin' sink like the one that tucks away in the cabinet above.

Get the facts! You, too, can have a party-pretty kitchen. Find out how little *Lustertone* stainless steel sinks actually do cost. Send for colorful literature today! Use handy coupon below.

ELKAY MANUFACTURING COMPANY
1880 South 54th Avenue, Chicago 50, Illinois

Please send me free literature illustrating in color the various ELKAY sink models, including details on the Sit-Down.*

Name

Address

City Zone

State

ELKAY MANUFACTURING COMPANY
The World's Oldest and Largest Manufacturer of Stainless Steel Sinks . . . Since 1920

It's no secret! King-Size Samsonite is the smartest, strongest card table you can buy for $13.95

...and it's really big! The King-Size top gives you a full 1156 square inches of card, game or dining space. More space to set up party or TV snacks. But, the table and four matching chairs store in a closet corner! Add Samsonite's smart and carefree touch to *your* entertaining. The beautiful upholstered vinyl top wipes clean with a damp cloth. Stays free of scratches, peeling or chipping, resists rust too, because all metal parts are bonderized and sealed with a baked enamel finish. Won't snag nylons.

Samsonite tables are built for heavy duty, built to last! Tubular steel legs and frame are welded for extra strength. Strong enough to hold your typewriter, won't wobble even with your sewing machine. Samsonite legs glide open, glide closed. See them at your favorite furniture or department store. Deluxe card table shown in Metallic Grey with Black 'n' Brass frames. Also, in Coral, Green, Metallic Flame, Tan, Chartreuse or Antique White. Other Samsonite tables from $7.95, chairs from $6.95.

Samsonite

World's strongest card tables and chairs

by the makers of Samsonite luggage



Matching Futura folding chair, $8.95

Shwayder Bros., Inc., Detroit 29, Michigan — Luggage Division, Denver 9, Colorado

SHOPPING AROUND

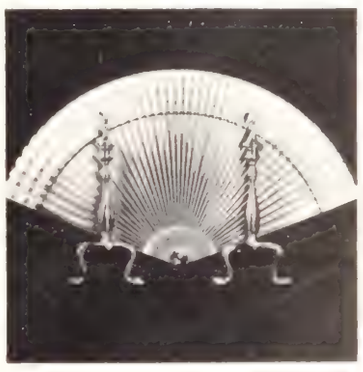
Boutique mirror for the dressing table or the bathroom shelf. The metal frame is finished in gold color. Note the jeweled garland which decorates the round base. Two-face, the mirror is a magnifier on one side, and regular on the other. Overall size: 7½" high x 4½" in diameter. $6.20 ppd. RMS Interiors. 11146 S. Michigan. Chicago. Illinois.



Free form design distinguishes the solid mahogany salad servers shown here. Graceful and well-balanced, this set will look well with any bowl: china, glass, metal or wood. Each piece is 13½" long. You have a choice of finishes: natural or ebony black. A set will make a fine hostess gift. $3 postpaid the set. Hobi Dept., HG6. 15 West 57th Street. N. Y.

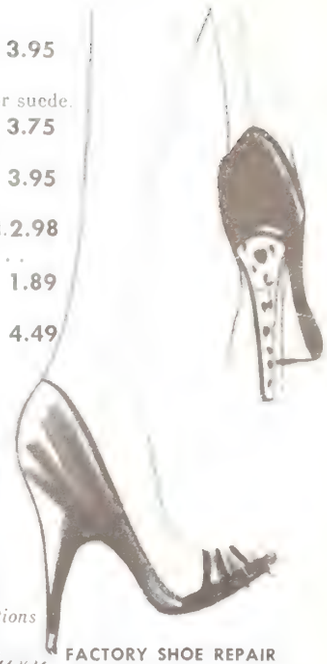


In summer the fireplace can look woebegone. Bereft of kindling and logs, it has an empty look. So we suggest that you make use of a handsome fan like the one shown here. Reversible, it has a pyroxylin gold finish on one side; beige or pale green on the other. It is made of Kraft paper 33" x 17". $4.75 ppd. Dorothy Biddle Service. Hawthorne. N. Y.





PUMPS CUT DOWN . . .
Shell or D'Orsay Style. **3.95**
NEW HEELS . . .
any style, height, leather or suede. Reptiles slightly higher. **3.75**
SHOES MADE TOELESS . . .
slash, round or V style. **3.95**
REPTILE AND LEATHER . . .
shoes or handbags reglazed. **2.98**
SUEDE SHOES REDRESSED . . .
the Factory Way. **1.89**
RENEW YOUR SHOES . . .
with soles and heels. **4.49**



Century
Re-Styles and Repairs
Shoes...
The Factory Way

Mail shoes with complete instructions
Free Send for catalog and mailing carton

Century FACTORY SHOE REPAIR
210 Park Ave. Baltimore 1, Md.

BUTTERFLY BOUQUET



Bright butterflies, so real looking you expect them to flutter away, turn an ordinary bunch of flowers into a breath-taking bouquet. Mounted on green chenille wire to wrap around stems. Set of 12; four in each of 3 sizes: 4", 3", 1" wingspread. $1.25 ppd.

TINY FLOWER LANTERNS

Make your floral arrangements the most talked about in town with these exotic, colorful Flower Lanterns. 3" in diameter, each is suspended on a curved 7" bamboo stick. They come in a variety of colors and have a hundred decorative uses . . . you'll find a dozen the very first day.



Set of 10 Lanterns, assorted colors . . only $1.15 ppd.

HUSS BROS. 800 North Clark St., Dept. 16-A Chicago 10, Illinois



CANASTA

Imported basket motif skirt, a breath-taking model in hand painted cotton. Created exclusively for us by Maya De Mexico. Custom tailored, full circled. Just out, just beautiful. COLORS: SHADED SILVER WITH BLACK (pictured); MULTICOLORED — dashes of green, blue, orange, yellow with black. Sizes 10 to 18

POSTPAID $11.50

OLD MEXICO SHOP, Santa Fe, N. M.

GIVE THE GIFT OF LANGUAGE

IT'S FUN TO LEARN

SPANISH • FRENCH • ITALIAN
GERMAN • RUSSIAN • JAPANESE
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Resident Day Classes
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Period and Modern. Upholstery, schemes, draperies, architectural detail. Faculty of 14 famous decorators. Personal instruction. Courses for Vocational Courses.

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Same training for those who cannot come to New York. Practical, useful and intensely interesting.

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REGAL COMPOTE

Symbol of traditional elegance. A European import . . . gracefully designed in pure white porcelain and accented with genuine gold. Heap it high with fruit or flowers. Use singly or in pairs. 9½" high, 9" in diameter.

$35.00 each

G. MALINA, Inc.
673 Lexington Ave. (56th St.) N. Y. 22



comfort for your bar or kitchen

stool made literally for generations of service. Solid birch with rush seat.

24" or 30" high. Specify which.

cherry or pine finish — $8.95

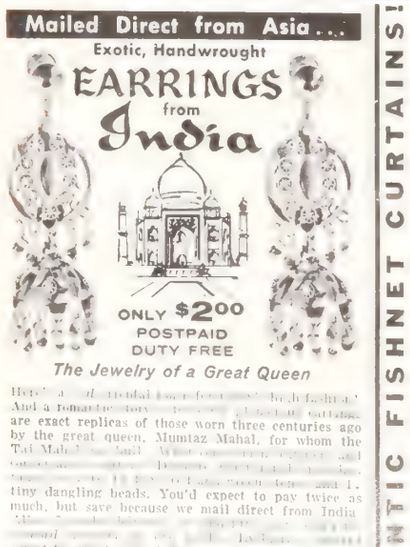
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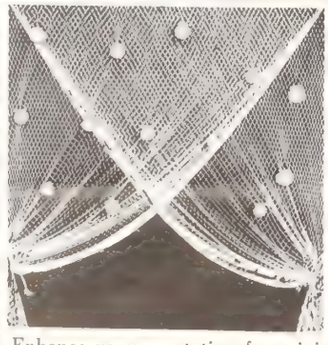
Early Elliot Craftsmen

SHOPPING















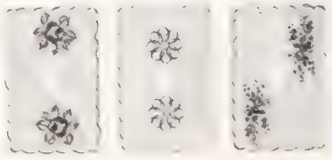
Kills Fleas while Cats Nap

What a wonderful gift for your cat! The miraculous new *Kitty Cootie-Chaser* is a soft and billowy bed that also kills fleas and lice while cats nap. Its inviting aroma entices them away from even softest chair or sofa. No more messy powders, sprays. No risk of dry coat or flaky skin—helps prevent [illegible] Stops biting, scratching. Improves disposition. Praised by [illegible] who enter pets in shows. Long-lasting. *Kitty Cootie-Chaser*, 14x18 in., $2.49. Extra inner pad, $1.50.

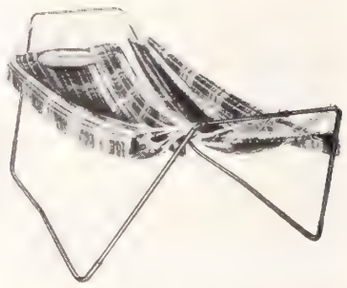
[illegible] Dogs—just as effective. Kills fleas and doggy odor; 15x28 in., $3.49; Super size, 28x36 in., $4.98.

Send No Money—Order C.O.D., or send check and we'll pay postage. *Money-Back Guarantee*. Sudbury Laboratory, Box 14C, Sudbury, Mass.

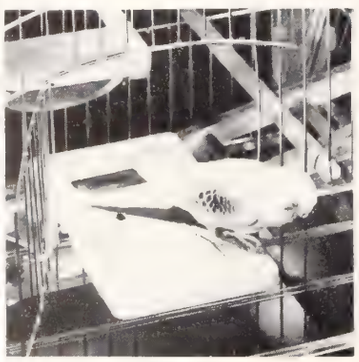




Make a switch from the uninspired metal plate on your electric outlet to one of the attractive porcelain ones shown here. The fine china is hand-painted in three designs: antique rose, spring bouquet and a modern design. Each one is inexpensively priced at $1.15 ppd. $3 for three. Order from Seth & Jed, Department HG6, New Marlborough, Mass.



Two is company in the two-in-one hammock shown here. The sturdy non-tilt, tubular steel frame is designed to hold two hammocks; one red plaid, the other green plaid. And the whole thing is easy to move. Both the frame and the woven cotton full-size hammocks are impervious to weather. $25.95 exp. coll. Jeff Elliot, HG6, Statesville, N. C.



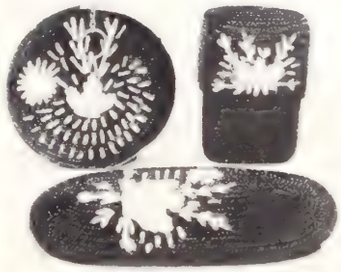
A veranda for the parakeet or a very tame canary is the newest cage fashion. Shown here is the "Kepe-Nete" porch. Made of easy-to-clean wood, it is fitted with a metal seed trough. Your pet birds will use it as a take off and landing platform. A strong spring holds it in place. $1 postpaid. H. B. Cowap, Dept. HG6, 2423 Ridgeway, Evanston, Ill.

AROUND

Lipstick bar. This handsome Lucite appointment for the dressing table or the bathroom shelf is beautifully made. The ice-like bar has four slots for lipstick cases and a smaller one for lipstick brush. Consider one for shower gift or a gift for the week-end hostess. 5" x 1¾" x ⅝". $2 postpaid. Mailorama. HG6, Box 55. Los Angeles, Cal.



For summer you need the straw accessories shown here. Each piece is imported, each is handmade of black straw embroidered with snow-white raffia. Eyeglass case will hold sun or regular spectacles; cigarette case will hold regular or king size; coin purse will hold more money than you own. Each is $1.50. Ppd. Beverly Baker, Box 135, Darien, Conn.



Gift for Father: a tie tack made of precious metal. You can order it in any one of the twenty-six letters of the alphabet. It will look handsome on his fashionable right four-in-hand ties. And it is amazingly low priced. $1.95 in sterling silver; $4.95 in 14K solid gold. Postpaid. Federal tax included. Ruth Brawer, Dept. HG6, Box 4035, Tucson, Arizona.



WEDDING MUSIC BOX



handsome Swiss music box that plays Wagner's W... M... B... V...
What bride could receive a more cherished gift ... and who wouldn't be pleased by such a ... gold wooden music box is equipped with a Thorens long-playing Swiss movement, and comes with felted back, ready for hanging. D... ... 15½" ... ... 6½"



$10.50 Complete

Ward Phillips Co.
6 East Main Street
Carpentersville 3, Illinois



Improved Refrigerator*
INSULIN KIT

Diabetics travel safely for only $4.98 ppd.

Zipper kit has "freeze bag" that can be easily frozen and refrozen in refrigerator—keeps medicines at proper temperatures for 14 to 24 hours. Fully lined with washable plastic and insulated with new miracle fiberglas. Perfect travel-protection for any Medicine. Tan or Plaid. Size—9"x3½"

*Manufacturer's trade name for insulating material

HERE'S HOW co.
Dept. HG-6, 27 E. 22nd St., New York 10

FREE to New Members
Gift of the
BELGIAN LACE GIFT CLUB



Dainty Belgian Lace Lapel Butterfly (Wingspread 3")

Typical of the lovely Belgian lace famous for centuries, this would cost ... but today we will give you FREE when you enroll in the Belgian Lace Gift Club. 9 equally lovely ... pieces to be selected and will be sent ... plus postpaid items from lacemakers in ... Cancel any time after ... receive ... Membership ... one, $5 each ... $1 each ... one, $7.00. ... (a ... girl, worth more than you pay) and send remittance for correct enrollment ... white handkerchiefs; ☐ lady's collar; ☐ 6 cocktail napkins; ☐ ... cover; ☐ 4 tea napkins; ☐ hot bread cover. Indicate choice of pink, beige, or white linen, all filmy Belgian lace. You will receive FREE enrollment gift within 1 week and first of gift 4 weeks later direct from lacemakers in Belgium with balance mailed monthly. Any of above gifts may be ... for $1.00 postpaid. (Each ... will be sent only with membership enrollment)

Belgian Lace Gift Club
1624 North Ave. ... Waukegan, Ill.

Weather Forecaster-Thermometer



You will have individuality with an Antique Cuff Bracelet made from olde, olde Sterling Silver Napkin Rings. Each one original and different—no two alike. We have been collecting them for 7 years. Each one has a personal charm, their origin is unknown. Some are wide, some narrow, some in-between. Most are dated—from 1790 up. State width you'd like, we'll try to please you. Each one is authentic and priced at only **$5.00.** *(Tax & postage inc.)*

The Jamaica Silversmith
79-32HG 164 St., Jamaica 2, N. Y.

Send us your old napkin ring, we'll make it into a charming cuff bracelet for only $1.50





For Remembrance . . .

Her happiest day is fixed in time on an accurate calendar, the precise moment matched to your order with a ... charm ... with or without ... bracelet as shown

Sterling silver charm only	$ 6.50
... bracelet and charm	$12.50
14K 12k gold-filled charm only	$ 7.50
Bracelet and charm	$13.75
14k gold charm only	$17.50
3/16" bracelet and charm	$20.50

(For ... or 2 pt. diamond inset, add $2.50 to any style.)

No C.O.D.'s, please Catalog on request

Holiday Hour
26 Bellevue Theatre Bldg., Upper Montclair, N. J.

from our great.
WIDE
wonderful world of



...e cater to lovers of comfortable slumber. ...o those who indulge in the luxurious ...stasy of extra-extra-wide beds, we offer ... unusually large assortment of sheets, ...ankets, comforters, blanket covers, ...preads. Write for catalog HG-8

...RANDE MAISON de BLANC
...te 306, 745 Fifth Ave., New York 22, N.Y.



Look Dream Homes You Can Build

5 BIG BOOKS of Proven Home Plans! Choose from over 600 home plans, all sizes and styles; tops in beauty and comfort. Designed by a staff of experts to give you the soundest construction at the greatest savings; easy to build.

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I. R. Fox, fur remodeling ... more than half, at our on... furriers will clean, glaze, repair your fur—then ... to a glossy, glorious, like-new sheen, provide a lovely NEW LINING and INTERLIN... result—a luxuriously beautiful cape or stole. SEND NO MONEY! Just wrap up your old fur ... postcard. Pay Postman $22.95 plus postage, ... back now! Many different styles to choose from.

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New Sparkle for Your Fixtures

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Decorative Tungsten Lamps

Delicately hand-tipped, clear or frosted glass, 25 or 40 watts, candelabra, intermediate or standard base.

75¢ each in clear, 85¢ each frosted glass, includes tax and postage. Minimum order of six. Specify wattage, finish, base. Write

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AN

OLD TIME VALUE

$7.75



Early American LADDER BACK CHAIR

direct from workshop to you!

An honest-to-goodness ladder back chair which features sturdy, solid workmanship, rich beauty in value, such a beautiful hand woven fiber seat. Hard maple of selected native hardwood for construction of chair. Here is the lowest-priced chair with this desirable seat. Fully assembled and ready to use, $7.75 unpainted, $8.75 in natural finish, $10.50 in mahogany, maple walnut cherry or pecan finish. Minimum order two. Express charges collect. Write for FREE catalog. **Satisfaction unconditionally guaranteed. Quick delivery. Send check or money order.**

Jeff Elliot Craftsmen

Dept. G-66, STATESVILLE, NORTH CAROLINA



"It is

Keeps dog contented, yet contined, drive 16-inch all-steel, rust-resistant into ground. Postpaid for $2.25. 10-ft. snaps at both ends. $1.70. Both sta chain only $3.75 complete. Longer 15c per ft. additional. Order today. *in all seasons and soils".*

MODEL PATENT MFG. CO

Dept. G
1019 Cook Street Denver 6, Co



SCALLOPED QUILTS & MATCHING BLANKET COVERS in Printed NYLON

A scalloped puff of Nylon filled with Dacron . . . light but warm and washable. Matching blanket covers are frosted with embroidered white Nylon organdy. Enchanted bouquet pastel print on *white, pink, blue or yellow.*

SCALLOPED QUILT	Twin cut size 72x90	$14.95
	Full cut size 80x90	$17.95

Quilts available for all oversize beds by special order . . . prices on request

MATCHING BLANKET COVERS	Twin cut size 72x90	$ 9.95
	Full cut size 90x90	$11.95
	King cut size 90x108	$15.95

Please specify color when ordering

• QUILTS & PILLOWS RECOVERED •

by Lanadown's Special Factory-Process Finished Like New... Satisfaction Guaranteed

Write for FREE Brochure "L" & Samples

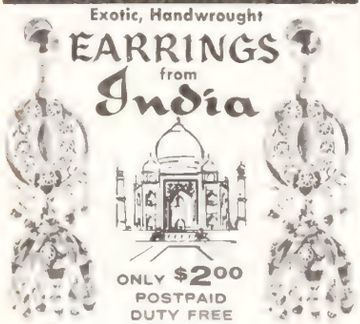
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303 FIFTH AVE., New York 16, N. Y.

Mailed Direct from Asia . . .

Exotic, Handwrought

EARRINGS from India



ONLY $2.00 POSTPAID DUTY FREE

The Jewelry of a Great Queen

Here's a *real* oriental touch for today's high fashion! And a romantic story . . . these [illegible] earrings are exact replicas of jewels worn centuries ago by the great queen, Mumtaz Mahal, for whom the Taj Mahal was built. Wear sophisticated earrings and [illegible] Indian [illegible] much, but save because we mail direct from India.

NOTE: Pay postman 15¢ foreign package fee

SHOPPING INTERNATIONAL, INC

Dept. 11, 420 Lexington Ave., New York 17, N. Y.

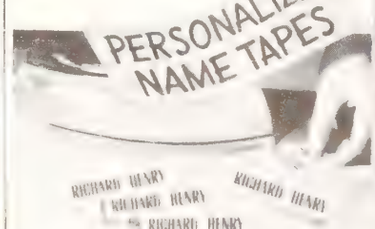


Original Grape & Leaf [illegible]

J. F. DAY & CO.

Prevent Clothing Losses

Just iron it on!



For SERVICEMEN • SCHOOL CHILDREN CAMPERS • HOME USERS • INSTITUTIONS

no sewing! saves time!

A warm iron quickly makes these **Personalized Name Tapes** a *permanent* part of your garments or linens. Cannot come off. Resist laundering and cleaning. LABORATORY TESTED.

Individually Cut and Boxed Imprinted in Black, Blue or Red on White Tape

100 for $1.50
150 for $2.00
300 for $3.00

Postpaid For [illegible]

ART COLONY INDUSTRIES, INC.
11-A University Place, N.Y. 3, N.Y.



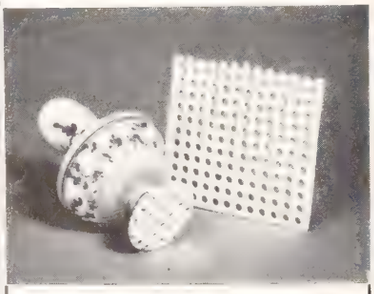
A ceramic egg makes a decorative server for appetizing hors d'œuvres, for a succulent dip. The cover is studded with tiny holes into which you insert the toothpicks which hold the bite size morsels. The base will hold the dip. Available in white spattered in two shades of pink or turquoise. $3.50 ppd. From Stoneleigh. 6909 York Road. Baltimore.



Pamper the roof! Take the best care of your wood shingle roof and it will take care of you. We show here a Lanolin dressing called Lan-O-Lin which, though reasonably priced, contains a large percentage of pure Lanolin. Easy to apply, it will penetrate and preserve shingles. $5.40 ppd the gallon. Linseed Oil Products, 1107 S. Fremont. Alhambra. Cal



Oriental accent for your contemporary house: the three woven wood lamps shown here. We think that they are extremely handsome. Both the frames and the woven wood panels are highly polished. Small size is 1" square x 12" high; medium is 5" square x 12½": large is 6" x 13½" $29.95 ppd. complete. Jenifer House. Great Barrington. Mass



DON'T SCRATCH THE FURNITURE!

Self-adhesive sponge-rubber pads stick instantly to lamp bases, flower pots, ash trays, ceramics. Simply cut pads to desired shape and press on with your fingers. Vases won't slide or scratch; permanently protects your fine furniture. Order in convenient 6" x 6" pads.

5 PADS ONLY $1.00 ppd.

RICHARDSON INDUSTRIES

Dept. B-6 Deerfield, New Hampshire

Remove Hair in 40 Seconds!

My Epil



Summertime is bare-legged time! So simple to remove unwanted hair with Internationally famous "My Epil". NO OBNOXIOUS ODOR, non-irritating. Cold wax treatment removes hair at root completely from legs and arms. Leaves skin smooth as silk. Discourages re-growth for 6 to 8 weeks. In convenient tubes.

LEG-ARM FORMULA $2

SPECIAL FACIAL FORMULA $1

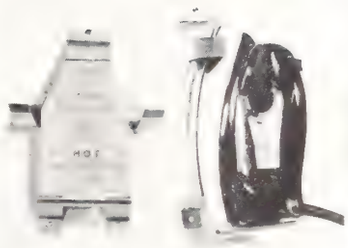
Postpaid No C.O.D. Guaranteed, of course

ELRON

225 W. ERIE ST., DEPT. F-130, CHICAGO 10.

AROUND

Hold that iron in the proper position when you are not using it! Hold it in the wall device shown here. It was designed to protect your expensive steam iron, to act as a space saver, to relieve your mind. It is made of zinc-plated steel and is fitted with a pressed asbestos pad. Simple to install. $1.95 ppd. Glasscraft. 920G Chicago Ave., Evanston, Ill.



The TV directory will make a much neater appearance encased in the handsome cover shown here. It is made of gold-plated nylon mesh bound and marked with black felt. It's a clever gift for your weekend hostess, too. 7¼" x 5¼", it fits pocket size directories. $2.50 postpaid. From Cortley Gifts, Dept. HG6, 305 East 83rd St., New York.



Classic bird bath. It looks like marble, it feels like marble but it is *not* marble! It is a handsome garden appointment made of a new-process plastic. Fill the fluted pedestal with sand for ballast, fill the shallow basin with water and you will have feathered visitors. 21" diameter, 25" high. $8.45 ppd. Red Oaks, Dept. HG, Box 41, Prairie View, Illinois.





Stop Dog And Cat Damage—$1

DOG WICKS are the perfect solution for repelling pets. One sniff and away they'll run! Hang this chemical Wick on shrub or branch and rest easy for the whole season. Safe, harmless to animals. Use inside or out—protects lawns, garbage pails, flowers, furniture. Trains your pets and neighbor's dogs. *Guaranteed to do the job or your money back!* Pack of 20 for $1, postage paid. Order DOG WICKS direct by mail from **Sunset House, 282 Sunset Building, Hollywood 46, California.**

THESE HORRID AGE SPOTS*



FADE THEM OUT

Weathered [illegible] them away with new ESOTERICA, that mellow, young again. Equally effective on the face, softening, lubricating skin as it clears up [illegible]

SEND NO MONEY—7 DAY TRIAL TEST

[illegible] back. Or save money. Send $2.20 which includes tax and we pay postage. Same guarantee.

MITCHUM COMPANY
Dept. 161-H, PARIS, TENN.
(Canada $2) 220 Jones Ave., Toronto 6, Ont.



IBIS BIRD SILHOUETTES

Ernst Hagerstrom had Father's Day in mind, for one thing, when he made these graceful birds on the wing to add artistic interest to blank wall spaces over fireplace, in den or game room. Made of aluminum, [illegible] 11" high. Set of three $10.50 postpaid. Single [illegible]

Write For Free Catalog

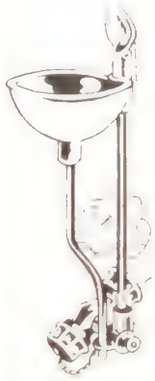
Hagerstrom METALCRAFT STUDIO

Weathervanes, Wall Bases, Door Knockers, etc.
Dept. HG, Old Milwaukee Road, Wheeling, Ill.

Outdoor Drinking Fountain

Only $3.95 ppd.

. . . with garden hose connection



Complete bubbler attaches to any outdoor faucet or sillcock regardless of angle . . . No tools required . . . Adjustable push-button flow . . . Gleaming, polished nickel-plated bronze & brass construction with green styrene bowl . . . For garden, children, rumpus room, gifts . . .

SELSOW CO., Box 4472
Wilmington, Mass.



BLACK WROUGHT-IRON HOLDER
Throw-Away Paper Plates

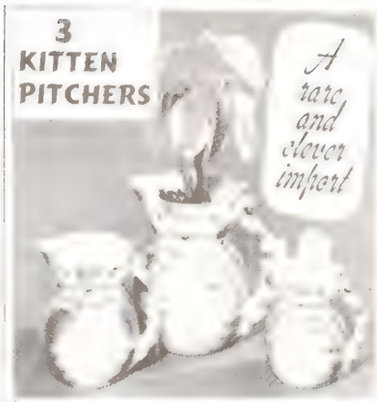
For [illegible] holders to secure and give distinction to throw-away [illegible] size paper plates. In yellow, green, blue, pink or silver foil. Set of 4 holders with either 32 plastic plates or 20 foil plates, $3.10. 8 holders with either [illegible] Extra [illegible] 45c ea. Postpaid.

COCKTAIL-TIME PAPER CUPS



No more "dirty glass [illegible] crowd. In 3 sizes and [illegible] Fashioneds, chartreuse Cocktails, turquoise [illegible] the party, $1.95 ppd.

RMS INTERIORS
[illegible]



SETS OF 3 $1.50 postpaid

[illegible] butter, syrup, sauces, etc. . . . or use them as [illegible] Sizes are ¼, ½ and full cup . . . entire set [illegible] POSTPAID. Order [illegible]

Satisfaction Guaranteed or Money Back

Helen Gallagher
413-A6 Fulton Street, Peoria, Illinois



You will have individuality with an Antique Cuff Bracelet made from olde, olde Sterling Silver Napkin Rings. Each one original and different—no two alike. We have been collecting them for 7 years. Each one has a personal charm, their origin is unknown. Some are wide, some narrow, some in-between. Most are dated—from 1790 up. State width you'd like, we'll try to please you. Each one is authentic and priced at only **$5.00.** *(Tax & postage inc.)*

The Jamaica Silversmith
79-32HG 164 St., Jamaica 2, N. Y.

Send us your old napkin ring, we'll make it into a charming cuff bracelet for only $1.50





For Remembrance . . .

Her happiest day is fixed in time on an accurate calendar. Be precise [illegible] event marked to your order with a [illegible] available with or without handmade [illegible]

Sterling silver charm only	$ [illegible]
Bracelet and charm	$12.50
1/20 12k gold-filled charm only	$ 7.50
Bracelet and charm	$13.75
14k gold charm only	$13.10
3/16" bracelet and charm	$33.50

[illegible] $2.50 to any style.)

No C.O.D.'s, please Catalog on request

Holiday House
26 Bellevue Theatre Bldg., Upper Montclair, N. J.

SHOPPING



the most personal way in the world to

DECORATE YOUR HOME

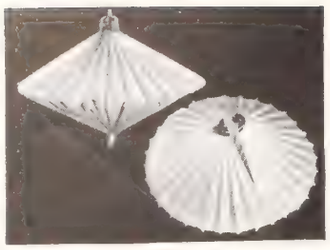
Now it is easy to decorate your walls with hand painted photographs of your family, friends and pets.

You hand paint them yourself! With Marshall's new French Import, the Photo Oil Pencil, it is almost as easy to paint as to write—and much more fun.

These unique pencils are made just to oil color photographs. Without special talent or training, you get beautiful results immediately.

Send me a complete set of 18 beautiful colored pencils, plus all accessories and simple step-by-step instructions. I enclose $5.00—$4.75 for set and $.25 for postage and cost of handling, to

John G. Marshall Mfg. Co., Inc., Dept. H6
167 North 9th Street, Brooklyn 11, N. Y.
If not pleased, money promptly refunded

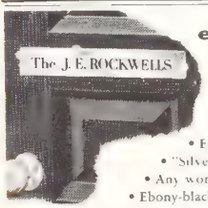


JAPANESE PARASOL LANTERNS

Transform any bare light bulb into an exotic Japanese lantern. These clever shades open like a parasol, expand at neck to slip over any bulb or fixture. Leave on permanently or collapse for storage. Delicate shade of natural rice paper casts a soft lantern light—use colored light bulbs to create an exciting oriental tea garden. Wonderful all over the house, porch, patio or garden. Ideal for stringing, too. Only $1.79 ea., 3 for $4.50 ppd. Order from,

RED OAKS

Dept. 161-H, Prairie View, Ill.

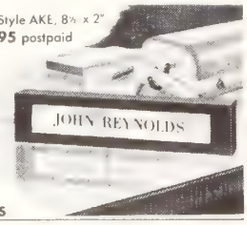


engraved DESK-n-DOOR markers
distinctive beauty for your home or office

At home or in the office, your DESK-n-DOOR Marker identifies you with classic beauty and quiet good taste. It helps visitors—saves time—prevents errors in delivery, etc. Ageless design harmonizes with any setting.

- Engraved letters, black-filled
- "Silver satin" bar of solid aluminum
- Any wording, up to 20 letters and numbers
- Ebony-black heavy hardwood base on desk model
- Special adhesive cushion on door model. Sticks to any clean surface, never slips, can be removed and re-used. No screws or holes.

Desk Style AKE, 8½ x 2"
$1.95 postpaid



Door Style AF, 7"x1"
$1.00 postpaid

Great for gifts—to give or get!

SATISFACTION GUARANTEED OR MONEY BACK

Spear ENGINEERING COMPANY
352 Spear Bldg. Colorado Springs, Colo.

WE SHIP WITHIN 48 HOURS



$3.99 *four piece place setting*

When stevedores get butterfingers it's good luck for someone! The shipping crates only were damaged on this batch of heavy contemporary stainless in finest satin finish with beautiful hard walnut handles. So, we're able to offer it at one-third its regular value. 16 pieces (4 place settings)

heavy imported stainless
hard walnut handles

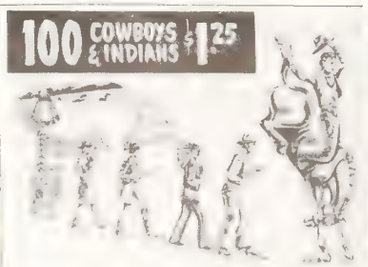
are only $15.96 ppd. **TO ORDER:** Enclose check or M.O. One-third deposit for C.O.D. As usual, our 10-day money back guarantee applies. Calif. residents add 4% State tax.

the AKRON 4373 Sunset Blvd., Los Angeles 29, Calif.



WALL STREET TRAVEL KIT
(SHAVING LOTION AND COLOGNE)

MICHEL PASQUIER
7 W. 46th St., New York 36, N. Y.
Just off Fifth Avenue

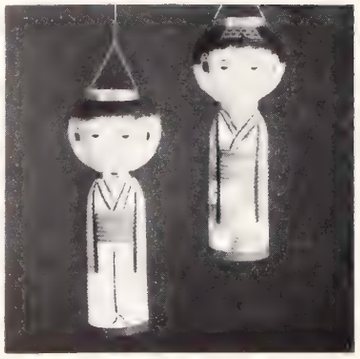


Yes! 100 Cowboys & Indians $1.25

Kids have hours of fun with these 100 Wild West Toys. Authentic details make these [illegible] plastic toys [illegible] and well-proportioned. Each [illegible] and each toy a full 2 inches high. Set [illegible] Hold-up Men, Sheriffs, Cowgirls, Chuck Wagons, Log Cabins, Indians, Settlers, Wagons, Cowhorses with saddles and Western scenes. Order several sets now at this [illegible] rodeo packed in a colorful gift box . . .

100 toys **$1.25** ppd.

W. SCHREIBER Dept. HG-66
10542 Bloomfield St., North Hollywood, Calif.



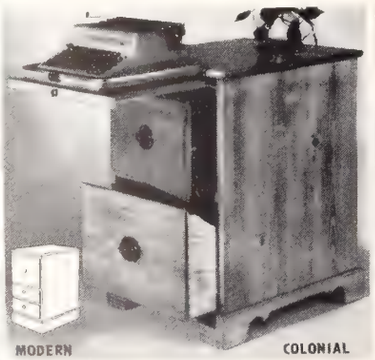
Kokeshi lanterns are the ones to use when you are giving an outdoor party. These Japanese lanterns are made of brightly colored rice paper and collapsible wire frames. Attach them to a line of electric light bulbs for a gala effect. Each is 9" high. $1 the pair; $2.89 for six. Postpaid. Order from Helen Gallagher, 413 Fulton Street, Peoria, Illinois.



For the terrace you need the "ring" shown here. It is designed to hold a flower pot on your ornamental iron rail, on decorative metal work, on ornamental metal columns. Made of cast aluminum, it locks tightly into place. And it is inexpensive. $1.30 for 4" diameter; $1.40 for 6". Postpaid. Tennessee Fabricating Co., 1490 Grimes Street, Memphis, Tenn.



Door knocker for the seaside cottage, for the summer lodge: the woodpecker knocker. Made of solid brass, it is designed like a tree branch. The woodpecker taps a signal when a guest raises the knocker. Over-all size: 6" long x 3" wide. You might give this as a gift to the newlyweds. $6.50 postpaid. Seth & Jed, HG6, New Marlborough, Massachusetts.



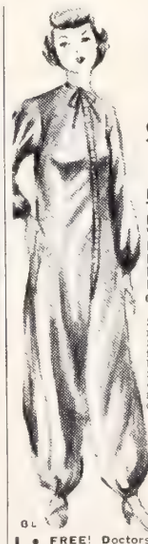
TYPEWRITER TABLE

Store your home typewriter in this "miniature office." Sliding shelf for typing, dust-proof compartment (16" x 20" x 9¼" high) for typewriter storage. Choice of legal-size file drawer (with 2 removable dividers) or 2 small drawers. Brass hardware, dovetailed drawers on hardwood rails. Specify Modern or Colonial, kind of drawers and finish.

Write for FREE Catalog.
Quick delivery.
Express charges collect.
Satisfaction guaranteed.
Send check or money order.

Knotty pine, unfinished	$32.95
Knotty pine with pine finish	$35.95
Tupelo wood, unfinished	$35.95
Finished in maple, mahogany, walnut	$38.95

Jeff Elliot Craftsmen
Dept. G-66 STATESVILLE • NORTH CAROLINA



REDUCE

only $3.98 complete

THE WAY THE STARS DO WITH A STEAM BATH SUIT

LOSE WEIGHT THE EASY PAINLESS WAY. No Medication, No Pills, No Diets. No exercises or inconvenience.

Shortly after donning the SLIM-SUIT, you can feel the steam-bath effects. Uses Steam-Bath principle without the necessity of bulky expensive equipment or massage parlor fees. This easy method works as you play, work, sleep or just loll around. Enclose check, money order or cash for $3.98 and we will forward your SLIM Suit by return mail. If you prefer we will ship C.O.D. Pay postman $3.98 plus approx. 65c postal fees. (Save by remitting with order.)

• **FREE! Doctors' Approved Reducing Plan.**
LOSE AS LITTLE OR AS MUCH AS YOU WANT, WHEREVER YOU WANT TO.

• No skin irritation • Pure Virgin Vinyl • Can be worn alone or over clothes • Up to size 52 • 30" zipper • Money-Back Guarantee • **STEAM BATH EFFECT. START REDUCING TODAY! Order now!**

TRIM SLIM CO., INC.
Dept. 383, 15 Park Row, New York 38, N. Y.

AROUND

Polished shell and sterling ilver are used in making the en- aging jewelry shown here. The notif is the mouse! Even people ho abhor the little creatures will e amused at this handmade set. 3.50 for the earrings; $2.95 for he small pin: $3.50 for the large ne; $9.50 the set. Postpaid. Fed- ral tax included. The Studio hop. 557 Boylston St., Boston.



An ordered life contributes o serenity. To help bring order o the household we show the cab- net file. Made of steel finished gray, green or walnut, it has file top fitted with A to Z index olders and a sturdy lock. Under- eath are six drawers. 30″ high 12″ wide x 10″ deep. $13.95. The 5″ width $16.95. Exp. coll. Elf ollow. Box 65. Watertown. Conn.



Frosty drinks are a special- in summer. To make them eally cold we suggest that you ll the glass with cracked ice. And crack your ice cubes be sure to se "I-Snips". It's a precision eel instrument made in Germany nd it *does* shatter the cube into ards. For crushing ice it has no eer! $2.95 ppd. King Pin Crafts. G. Box 267. Harrison. N. Y.



FEATHERWEIGHT ALUMINUM FOLDING COT

FOR REST OR PLAY—AT HOME OR AWAY



a handy cot for summer trips



or extra bed for guests



SAVE $10.00

- 73" LONG, 27½" WIDE 15" HIGH
- Gleaming 1 inch Aluminum Tubing
- Durable Washable Plaid Saran

$5.00 delivers it to your door

ONLY $17.95 Reg. 27.95

Here's the extra bed you've been waiting for. Use it in the home, use it outdoors, fold it up and take it along to the beach, on picnics and holiday trips. Made of gleaming rust-proof aluminum, covered with water-repellent, wear-resistant plaid SARAN. Supports up to 700 lbs., yet so light that a child can fold it away for storage in closet or auto trunk. A wonderful $27.95 value, yours for only $17.95 on a first come first served basis. SEND ONLY $5.00 with your order, pay $12.95 balance plus C.O.D. delivery charges. Better yet send $17.95 full payment and we pay delivery. Satisfaction guaranteed or your money back including express charges within 30 days.

The Magic Penny
61 Oliver St., Brooklyn 6, N. Y.

THE MAGIC PENNY
61 Oliver St., Brooklyn 6, N. Y.

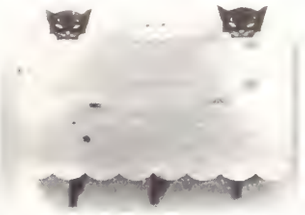
Yes, send me your Aluminum Folding Cot
☐ I enclose $5.00 check or money order—will pay $12.95 plus express on delivery.

(DISCOUNT FOR QUANTITY) Save $2.00 by ordering *extra* cot. You pay only $15.95 total. Enclose $5.00, pay $10.95 plus express on delivery of 2nd cot.

Save 2% cash discount by enclosing full remittance with order.

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CITY ..... ZONE STATE

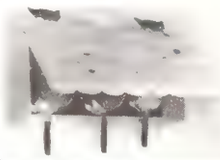
Exclusive! **Pussy Pot Pamper** *from House of Gunther*



beautiful knotty pine cabinet (with removable hand painted pussy cat [illegible] designed to hold your pots neatly, and easily available, without bending and [illegible]. No more "special cleaning". Smoothly sanded, ready for paint or varnish, completely assembled, hangs easily on picture hooks, peg board back for added interest. 14" x 16" x 7" deep.

Price $12.95
Shipped express collect

House of Gunther
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Seaford, New York



Beverage Glasses with Confederate Flags



12-oz. size, clear glass, decorated with the 5 flags of the Confederacy in full color and gold

A descriptive leaflet of the 5 flags of the Confederacy will be enclosed with each set.



Exclusively Ours
Set of 8 $8

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whose good taste is reflected in everything about her.



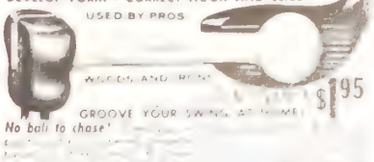
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No ball to chase!

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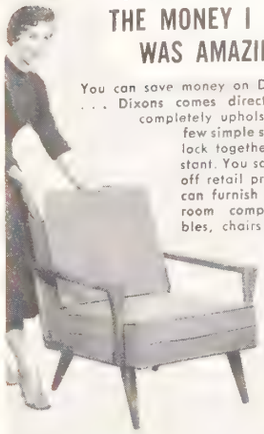
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NEW . . . SANITARY . . . Easily used disposable FLY TRAP. Kills disease-carrying flies OUTSIDE before they get indoors. For home, farm, business. Simple action . . . merely hang the CHEMICALLY TREATED baited trap in tree [illegible]

When filled destroy entire trap. Guaran- [illegible] feet apart for a FLY-FREE summer. 3 Fly Traps $1 ppd. Carol Beatty, Dept. P 306, 7110 Santa Monica Boulevard, Los Angeles 46, California. FREE [illegible]

I LOVE MY DIXON 5 O'CLOCK . . . AND THE MONEY I SAVED WAS AMAZING!

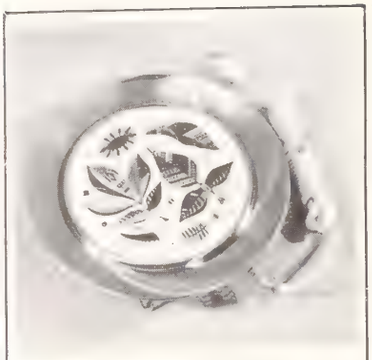
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Chair shown $69.50

25c brings you this beautiful 12-page catalog including actual wood samples of available finishes, actual swatches of over 30 fine fabrics. Send today.

DIXONS FURNITURE CO.
DEPT. J-78, ELLICOTTVILLE, NEW YORK



BRASS HEAT

Electric Tile Trivet in gleaming brass centered with a floral tile designed by George Briard to set the center stage of every hostess' table. Just plug in the TRIVET and it exclusive "tile heat" design will keep foods at a perfect serving temperature. Warm salad bowls, platters, pots for hot coffee, hot pates, dishes. And what a warming wedding gift! Trivet won't burn, boil or cook, won't damage finish of your furniture. Equipped with U.L. approved AC or DC outlet cord, cleans with a damp cloth. Trivet is 9" diameter, and features stylish 2" brass legs.

$7.95 ppd.

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Showcases for show-offs . . . beautiful, gleaming domes to put on the table, mantel, TV set, etc. Crystal-clear glass protects and keeps wedding cake ornaments, figurines, clocks, china and keepsakes on display and dust free. Choice of mahogany, walnut, or black wood bases. An unusual gift for collectors, for anyone who likes nice things.

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3½" x 6" 4.75	6" x 10" .. 8.75	8" x 10" 12.50
4½" x 8" 6.00	6" x 14" .. 12.25	8" x 15" 18.00
5" x 7" 6.00	7" x 8" .. 8.75	10" x 12" 18.00
5" x 9" 7.00		All Postpaid

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Write for FREE catalog.



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Use it to beautify redwood or ANY WOOD. Behr Process Liquid Raw-Hide Redwood Finish brings out the grain and provides years of durability. RESIN-FREE Behr Process Finishes chemically bond with the natural resins of wood to form a protective coating — an exclusive feature advantage. It does a complete job — primes, seals or finishes. Order either Clear Finish #1 or Dull #2. $1.80 Qt., $5.65 Gal. Postpaid, Guaranteed.

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4 Pc. Coffee Set!
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A GIFT of DISTINCTION

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NEW TWO WAY Pet-Dor

Allows dog or cat to enter and leave at will. Permanent magnets retract swinging neoprene assembly, no drafts, no insects. Sliding panels close both sides, locks on inside. Install in minutes in any flush door panel. Complete guide pattern, and instructions supplied. Free brochure. Money-back [illegible]





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A popular man should carry the Pocket Traveler! It will see him through the unexpected weekend visits he will make this summer. The plastic leather-like case holds tooth brush and paste, razor and blades, shaving soap and toilet soap and a strong comb. Case comes in black only. $1.65 postpaid. Johnny Appleseed, Dept. HG6, Box 700, Beverly, Mass.



"Let us sing" sings the bird perched on the small boy's accordion, and the boy sings. This is one of the figurines executed by Sister Hummel. Made of ceramic, it is exquisitely colored. The bisque finish feels like satin. A Hummel collector will appreciate this. Over-all size: 3⅝" high x 2" wide. $5 ppd. Hildegarde, 597 Farmington Avenue, Hartford, Conn.



Buffet server. This is the revolving serving piece which will add **smoothness** to your supper party. The **pedestal** is made of wood finished in either ebony or fruitwood. It is fitted with brackets which hold six clear glass dishes. And because the base is fitted with ball bearings, it moves effortlessly. 10". $9.95 ppd. Ziff, Box 3072, Mdse. Mart, Chicago.



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RESIDENCE OF MR. & MRS. WILLIAM DALE, MINNEAPOLIS, MINN. ARCHITECT, CARL GRAFFUNDER, A.I.A., MINNEAPOLIS

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AN & CO.

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NAME—PLEASE PRINT

ADDRESS



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Here's a bathroom to delight youngster and parent alike.

Notice the convenient pull-out step that puts the lavatory within children's reach. See the practical location of the shower head.

And, of course, look at the lovely Eljer fixtures of cast iron, formed steel, and vitreous china. So durable . . . their lustre bounces back bright-as-new after hard use.

Learn more about this exciting bathroom idea. See your plumbing contractor, or write: Eljer Division of The Murray Corporation of [illegible] nsylvania.

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Allows dog or cat to enter and [illegible] magnets retract swinging neopr[illegible] insects. Sliding panels close bot[illegible] sides, locks on inside. Install in minutes in [illegible] panel. Complete guide pattern, and instructions supplied. Free brochure. Money-back guar. Medium size to 18" shoulder height $14.75. Large size (German Shepherd, etc.) $19.75 Ppd. tax inc. Sorry, no C.O.D. Send order to: Dept. H.

JOHNSON PET-DOR [illegible]

[illegible] and snowy white

[illegible] need to know in plumbing fixtures

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ake magic with a room! all a crystal chandelier and e how wonderful everything s. Shown here is a five-light ire hung with imported hand- crystal prisms and bobeches. s and supporting rod are crys- 19" high x 18" wide. $49.50 ress collect. Order From len Crystal. Dept. HG6. 296 adway. New York. New York.



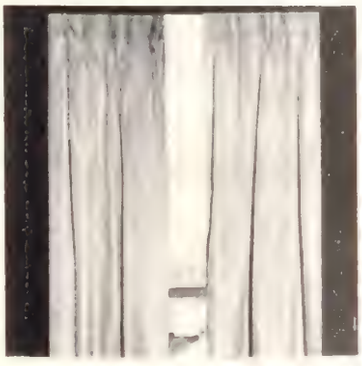
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If limp, lumpy, non-conforming pillows put kinks in your neck . . . make you tense and nervous . . . keep you awake for hours—you NEED this new Butterfly Relaxmedic Pillow. It is scientifically designed to give you soothing sleep contact. Enjoy its pre-shaped, air-cushioned head cradle and side wings which give amazing sleep-inducing support and assure perfect neck alignment. Best of all, you can easily adjust this pillow for height, softness and even temperature! Beautifully cools your head and shoulders all night even in summer, if desired. Easier on "hair do's"—it is excellent for travel, beach and TV. Use this wonderful pillow and luxuriate in restful, natural sleep. Money back guaranteed. Immediate delivery. Send only $3.95 to

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7 smart fabrics $1 a yard!

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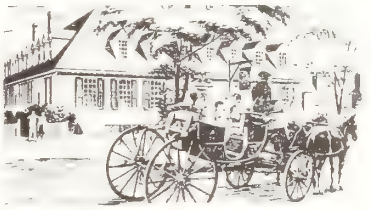
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THE HIDDEN JEWEL OF PARIS

By FRANCIS STEEGMULLER



Despite the constantly given advice that "strolling is the best way to see things," there are precious corners of Paris into which undirected strolling would be unlikely to take you. Some of the 17th-Century hotels in the Marais quarter around the Place des Vosges, for instance: it is the rare tourist who would happen to stroll into the slum-like, litter-strewn courtyards that lie between the street and their commercialized, disfigured but still beautiful façades. And as for the Sainte-Chapelle, that jewel among buildings hidden away on the Ile de la Cité, it is lucky for us all that it is so well known, that guides, guidebooks and friends so unanimously urge us to go see it. Otherwise we might stroll through Paris for 100 years and remain ignorant of its existence.

Most of us would be unlikely to turn casually off the Quai de l'Horloge or the Boulevard du Palais and penetrate haphazardly into the Paris law-courts—the *Cour d'Appel*, the *Cour d'Assises*, or the *Cour de Cassation*. Nor would most American tourists, even the most faithful Simenon fans, be likely to wander off the Quai des Orfèvres into the headquarters of the various branches of the French police—the *Police Correctionelle*, the *Police Judiciaire* and the other divisions in and out of whose offices Inspector Maigret is constantly coming and going. Barring those of us who commit misdemeanors, barring those so unfortunate or so masochistic as to become involved in a French lawsuit, only those Americans whose stay in Paris is of sufficient length—90 days, is it?—to necessitate their procuring a *carte d'identité* are apt to find themselves for any practical reason inside any part of the Palais de Justice—the general name given to the vast combination of police and court buildings that sprawls from one quai to the other across the Ile de la Cité. And even they are more likely to have their identity card secured for them by the concierge of their hotel; or, if they do go for it themselves, they are probably chafing to get the formality over with and have little eye for their surroundings.

No. One has to be told to visit all that grimness, told to go there and pick one's way among heavy masses of masonry to the Sainte-Chapelle that stands there so modestly in the grimness' very heart. One has to be told the first time, that is; thereafter, one comes back on one's own.

Few reading these words have to be told what the Sainte-Chapelle is: the former private chapel of the kings of France (whose ancient palace stood on this ground now given over to policemen and lawyers), one of the earliest Gothic buildings with walls made almost entirely of glass—or, as it is



HARTMANN

sometimes put, one of the first buildings built "without walls", the lightest, most daringly designed jewel-box of stained glass in the entire world. "If you care to build a palace of jewels," said Ruskin, "painted glass is richer than all the treasure of Aladdin's lamp;" and Proust wrote of such glass that it is like "a precious, thrilling conflagration."

The Sainte-Chapelle is not vast—about 118 feet by 56, outside measurements; what is overwhelming—overwhelming by means of color—is the vast proportion of window space: there are 15 windows, each over 49 feet high by 15 wide, plus a rose window. One feels oneself indeed in the presence of a "conflagration"—ignited oneself, almost, by the immense, all but continuous sheets of blazing glass. And, as Proust says of another church: "Its windows are never so brilliant as on days when the sun scarcely shines, so that if it is dull outside you can be certain of fine weather in church."

Those words apply, of course, to the *upper* room of the chapel—the Sainte-Chapelle itself, properly speaking; "*sainte*" because of the sacred relics it was built to shelter. Both the building as a whole and the upper room are referred to interchangeably as the Sainte-Chapelle. The word is seldom applied to the lower room, which was given over to the lower echelons of the palace staff and to undistinguished members of the public. This is generally referred to as "the lower chapel." It is a vaulted Gothic room, handsome like all such rooms, but dark and of comparatively little interest.

You can visit two more impressive ones only 100 or so yards away in the Conciergerie, the history-ridden prison that also forms part of the Palais de Justice.

Up the spiral staircase is the real chapel—built at this level so that the king and his family and suite could reach it directly from the main rooms of the palace, which were one flight above the ground. The king of France who built it was Louis IX—Saint Louis—to whom Baudouin II, emperor of Constantinople, had offered in exchange for military help several great Christian gifts: the Crown of Thorns and a large piece of the True Cross, a portion of the Sacred Lance, the Holy Sponge, and part of the head of John the Baptist. French monks were sent across Europe to fetch these relics, King Louis went barefoot beyond Paris on the road to meet them, and they were temporarily housed in a chapel that existed within the palace. But they deserved a better setting than that, and for them the Sainte-Chapelle was especially designed. (There seems to have been no question of leaving the relics in the custody of Notre-Dame, the cathedral of Paris. One of the reasons, perhaps, was that at this time Paris was not an independent arch-bishopric: Notre-Dame was under the jurisdiction of the Archbishop of Sens. The king in Paris, saintly though he was, wanted the relics under his own jurisdiction!) This was in the 1240's. Most of the stained glass in the cathedral of Chartres had just been finished, winning renown for its makers; and from the stained-glass makers of Chartres were ordered the windows of the new shrine. The Sainte-Chapelle was consecrated in the presence of Saint Louis, on April 25, 1248.

Needless to say, the new building wasn't jammed up against others, the way it is now. Such superb architecture was not designed to be only half seen. It communicated with the palace, but stood away from it. And it wasn't dwarfed by its neighbors. Today you have to know just where the Sainte-Chapelle is to seek its slender *flèche* on the Paris skyline. In those days, as old pictures show (for example the *Très Riches Heures du Duc de Berry*), most of its height—from well below the rose-window—loomed up from behind the walls of the palace yard. And not only was its own courtyard more extensive than it is today, but the whole palace enclosure was airier, more given over to trees and gardens. The king's gardens included all of what is now the Place Dauphine. At that time the Pont-Neuf (the "New Bridge"—today the oldest in Paris) had not yet been built, and the royal gardens ended where there is now a little public garden below the bridge and the statue of Henri IV.

In this bright, new, airy little shrine everything—not only the windows—was of the best. Today, 700 years later, many of its carefully thought-out elegancies are still visible. A hospitable bench—carefully built, of easy proportions, luxuriously comfortable when palace cushions were spread. Two niches—recessed seats, places of honor for particularly prominent worshipers. A grilled box for the king: he could enter it directly from the palace, without passing through the chapel. All the lower walls mosaic-encrusted. Twelve life-size statues of the apostles—12 masterpieces of sculpture—standing on the chapel's pillars. (Every mediaeval church was a book: this placing of the statues was a statement: "The apostles are the pillars of the church.") The altar has disappeared. But above it still stands the elevated platform on which the relics themselves were kept, in a beautifully wrought casket representing the Sainte-Chapelle itself in *(Continued on next page)*



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THE HIDDEN JEWEL

miniature. It was opened only on great feasts or for great visitors. (The two winding staircases leading to the relic-gallery are elegant, but narrow; in 1378 Emperor Charles IV, gouty and obese, got stuck in one of them, and was hauled, pushed and carried on his pious visit "with great damage to his body.")

A shrine of music

Because this was the royal chapel, it was given into the charge of no single religious order: representatives of all the orders said Mass here in rotation, following a complicated annual schedule. The royal music was the finest. With its splendid decoration and the sanctifying presence of the great relics, the royal chapel was constantly the scene of royal marriages, *Te Deums*, the receptions of sovereigns and ambassadors. To this day, here and there on the Sainte-Chapelle you will see the Crown of Thorns carved *above* the crown of France.

Then, gradually, with the coming of the modern world—"modern" comparatively speaking; the biggest changes came in the 17th and 18th Centuries—the character of the place began to alter. The kings moved out of their old palace on the Ile de la Cité—moved to the Louvre; and when the kings moved out the law-courts moved in. Shops invaded what had once been the royal enclosure: whole galleries of the Palais—only gradually did it come to be called the Palais de Justice—were given over to book-shops, candy-shops, and especially dry-goods shops. The maze of shopping-alleys became the scene of lovers' rendezvous. There was a series of fires; more and more buildings were crowded into the restricted space.

Came the revolution

With the Revolution the chapel was offered for sale to private buyers for demolition; but there seem to have been no takers. A sculptor named Daujon was hired by the government—hired and paid 339 livres 10 sous—to crawl over it and remove crowns, coats of arms, royal initials, fleurs-de-lys—all insignia that smacked of royalty. The relics were dispersed—some sent to Saint-Denis, some to Notre-Dame, some lost. The chapel became a club, a flour storehouse, and finally a filing-room for legal archives. And because the place wasn't as light to work in as it might be, the stained glass in all the windows up to a height of three meters was smashed and white glass was substituted!

That moment—the moment of the smashing of the old glass for the benefit of filing clerks—was surely the low point in the life of Sainte-Chapelle.

Then, in the Romantic age, with the revival of interest in everything Gothic, its condition improved—in a way. In a very crucial way: for such influential lovers of old buildings as the architect Viollet-le-Duc and Prosper Merimée, the author of *Carmen* (who was at this time government inspector of historical monuments), turned their attention to the Sainte-Chapelle, and the government voted a budget of 600,000 francs for restoration.

New deterioration

But at this same time, in another way, the chapel's condition deteriorated. Even more buildings were crowded into the restricted space around it. Restored though it was, it was ever-increasingly dwarfed and cramped by the massive modern buildings of the law-courts and the police. "With one hand," someone wrote, "the government pays to make the chapel more beautiful to see; with the other, it pays to make it *impossible* to see!" And someone else, deploring the crush, said: "So precious a relic as the Sainte-Chapelle deserves to be not surrounded, but enshrined." So that is how the Sainte-Chapelle was gradually screened and obscured and encroached upon.

Twice a year, if you wish, you may come here to Mass. The Sainte-Chapelle is no longer the property of the Church, but of the French government—Division of Historical Monuments of the Ministry of Fine Arts. It is a secular building, a museum. But on the second Sunday after Easter there is a Mass to celebrate the anniversary of the chapel's original consecration. Mass is said again on May 19, the feast-day of Saint Ives, patron saint of lawyers. That day the chapel is crowded with "*les gens du Palais*"—the lawyers, both men and women, in their traditional black robes like academic gowns, some of whom you are likely to see around the chapel on any day of the year. Once in a while you'll hear a religious romanticist express the wish that it were possible to hear Midnight Mass in the Sainte-Chapelle on Christmas Eve; but for Midnight Mass you have to walk a few hundred yards further along the Ile de la Cité and enter Notre-Dame—no great hardship!

More frequent than Masses in the Sainte-Chapelle are concerts. It has preserved its tradition of fine music. Early church music is its specialty. Quite often the concerts are attended, sometimes even patronized, by dignitaries of the Church; and on such occasions only the absence of an altar reveals that the occasion is secular. Many of the French upper clergy take a keen interest in the success of the Sainte-Chapelle concerts; one suspects a kind of nostalgia, a pleasure in the continuing éclat of something that was once theirs. Circumstances once placed me, at a concert in the chapel, beside a monseigneur from Notre-Dame. As the chapel filled, he nudged me with his elbow and smiled: "A good house today, Monsieur!"

Even snobs agree

But touching though it is that there should still be two Masses a year, beautiful (and successful!) as the concerts are, it is the stained glass of the Sainte-Chapelle that remains its glory and draws its thousands of visitors. In many respects the "restoration" of the building by Viollet-le-Duc and his assistants invites the scorn of modern scholars; much of the polychrome decoration is 19th Century fantasy rather than restoration properly speaking. Of the statues of the apostles 10 were replaced by copies instead of being salvaged, repaired and put back in place as they would be by modern restorers. (You can see some of the original apostles in the Musée Cluny.) But no one complains about the "restoration" of the glass. The greatest experts, the most savage stained-glass snobs, agree that the glass manufactured by Viollet-le-Duc's artisans and placed in the lower parts of the windows, whence the ancient glass had been removed, is of very great beauty and stunning effect, to be distinguished only on close examination from the glass made in the 1240's at Chartres. The restorers realized fully that the glass was the essence of the chapel, and they rose to extraordinary heights of artistry. The design and color of the rose window, whose glass is 200 years later than the earliest of the rest, make one think of tongues of fire.

There is a French proverbial phrase used to describe a particularly fine-colored vintage Bordeaux or Bourgogne: *"Du vin de la couleur des vitres de la Sainte-Chapelle"*; and perhaps nothing expresses French pride in the windows more than this willingness to mention them in the same breath with wine. Of all pictured Bibles the windows of the Sainte-Chapelle—"spun", someone has said, "of violets and rainbows"—are the most wonderful. The figures are not only marvelously colored, but beautifully drawn. All the books—from Genesis to the Prophets—are illustrated; in the brilliant, continuous narrative emphasis is on the Old Testament ancestors and precursors of Christ; for in the Sainte-Chapelle Christ Himself was too closely present in His own sacred relics to make necessary illustration of His story. Only two windows are devoted to Him—one to His infancy and one to His Passion.

A Proustian sensation

In the fifteenth (the last) window is depicted the transfer of the relics to Paris. As we look at the personages in this window—Saint Louis welcoming the relics, his mother Blanche of Castille, his wife Marguerite of Provence—we experience a Proustian sensation of time. After the Old Testament figures we have been seeing in the other windows, we have the impression of being in the company of contemporaries, men and women of our own age.

The relics themselves—or what was left of them after the scattering at the time of the Revolution—passed into the keeping of the Notre-Dame treasury. In the last century it was decided to put one relic on prominent permanent display, the most prominent, even theatrical, display possible in Paris. And the choice of place is a comment on the changed modern status of the Sainte-Chapelle, its present-day secularization and its dwarfing by the buildings that surround it. A fragment of the Crown of Thorns, brought across Europe in the 1240's by Saint Louis' monks and enshrined in the Sainte-Chapelle, which was built in all its glory especially to receive it, now hangs high over Paris in a gilded ball at the tip of the tall central steeple of—Notre-Dame. END



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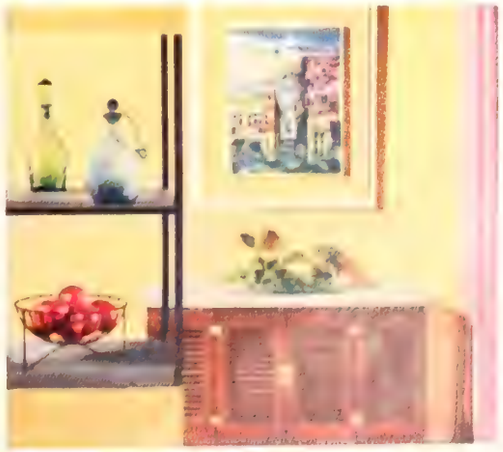
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OUR REGIONAL ART

By Emily Genauer

There is a small sticker one sees frequently on cars in Texas. "Made in Texas for exans", it reads. Occasionally a erisive home-made version turns p on the car of a visitor. "Made n New York by People", said one. nd another—this on the windhield of a tiny Volkswagon—Made in the Black Forest by lves".

However deplorable such hauvinism may be in general, it oes have something to be said for in art—not only in Texas but in ther parts of the country as well. 'or two impressions stand out mong many gathered on a quick rt tour of areas far distant from vhat must still be counted our reat art center, New York City.

The first is that for all the omogeneity of American and ven of international art today—he fact that, for example, abtraction is currently the most videly practiced single style of ainting by younger artists all ver the world—there are still lefinite regional variations to be ound. And this is good, for, to orrow a usage from the racing orms, art *should* be out of indidual genius by environment.

A small miracle

This has, of course, always been so in art. The opulent paintngs created in carnival-loving Renaissance Venice, when all the ich stuffs of the East were daily eing unloaded on her quays, difer from those of nearby Florence, enter of the time's new scientific nd humanist thought. The basically Gothic art of 15th-century Flanders had a cool, external, jewel-like perfection, while that of Germany, no less Gothic in its drawn precision, is also a strange combination of the mystical and sensuous. Today, when painters, always a peripatetic lot, travel as never before, and when pictures and ideas, needing neither passports nor visas, get around even faster as a result of our fantastically accelerated methods of communication and reproduction, it is a small but real miracle that regional distinctions in our art are still to be detected, that the art of the Pacific Northwest, for example, differs from that of San Francisco, or Texas.

The second impression has to do with local patronage of local artists. It is a great surprise to visit Portland, Oregon, for instance, and learn that almost everything in the exhibition of work by a first-class local artist like Carl Morris or Louis Bunce is generally purchased by proud Portlanders. In Fort Worth and Houston, where wealthy and worldly collectors are completely *au courant* with what is being shown in important galleries in New York, London and Paris, one finds the inevitables of any chic collection—Picasso, Paul Klee, Alexander Calder, Jackson Pollock—but Texans' traditional and epic local pride dictates that alongside these "musts" they hang the work of their own greatly gifted young artists, like Utter, Fearing, Trotter and Bomar.

New York's insecurity

And this is something which is not the rule in a city like New York or even Chicago. There the collector associates himself less with his own city or state as a geographical entity than he does with its museums. This is due partly to the fact that in New York there are so few native sons among the artists who have come there as to Mecca from all over the country and the world. But it may also be due to a basic insecurity stemming, possibly, from New Yorkers' dread fear of being considered provincial, from their confusion arising before the embarrassment of riches spread daily before them and the constant controversy between this school of artists and that. Too many, therefore, buy only what their art arbiters, the Museum of Modern Art or, say, the Guggenheim Museum, choose to smile upon. It's reasonable to assume that the judgment of the museums is good. But the result makes for very few collections with the fascinating local flavor one finds in other cities.

(Continued on next page)

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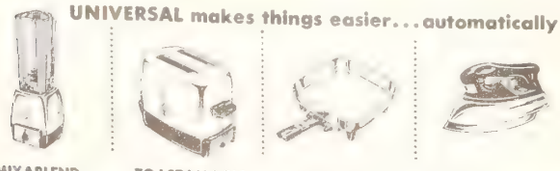


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LANDERS, FRARY & CLARK, NEW BRITAIN, CONN

OUR REGIONAL ART

(Continued)

What is that flavor? To detect it is not difficult. To understand it takes looking not only at many pictures but at the locale itself.

The best way to learn quickly what artists as a group are doing in a particular section of the country is to serve on a jury selecting works for a large state or regional exhibition. Before such juries may come as many as 1,000 pictures submitted by artists representing many different points of view within a circumscribed area.

Therefore, when I was invited to serve as juror for a competition-exhibition of Oregon artists to be presented at the Portland Art Museum, I accepted with enthusiasm. For the past three or four years the art of the Northwest has been widely discussed as the most interesting regional expression in the country, and travelling 8,000 miles to examine it at first hand seemed worth while. And so it proved to be—although I found something quite different from what I had been led to expect.

Artists of the Northwest centering around Portland and Seattle, one has heard and read repeatedly, look to the Orient rather than to the West for inspiration. Their pictures have the mysticism, the understatement, the muted color, the strong reliance on linear pattern that we find in Oriental art. This is due, we have been told, to several factors: the rich collections of Oriental art in the fine regional museums, notably those in Portland and Seattle; the closeness of residents of the Pacific Coast to Japan and China; the war service of many West Coast artists in the Orient; the great numbers of Orientals resident in that part of the country. But all these conditions apply to San Francisco and Los Angeles as well as to Portland, and the art produced in the two California cities is not "Oriental" at all.

I didn't find that Oregonian art is Oriental, either. It's different from that of New York, all right. Watching hundreds of pictures go by I saw remarkably little of the kind of painting known in New York—where it may be said to have been born and to have received its greatest impetus—as abstract-expressionist. There was none of the explosiveness or the flamboyance arising from great swirls of thick, bright pigment pushed, pulled or dripped over the canvas with no recognizable theme, but, frequently, with immensely decorative and even emotionally expressive effect. There was no exploitation of paint for its own sensuous qualities alone. There was much more deliberation in the work I saw in Portland, much less impatient and formless urgency. But it wasn't an Oriental deliberateness, which would have leaned more on running line than on color or architectural shape, or flat design rather than on perspective, on ascetic suggestion rather than complete statement.

Northwest art

The Oregon art was to a large extent abstract or semi-abstract but it was developed in ordered patterns establishing deep space in a palette that was quiet but definite (with much reliance on grays, greens and blues), and with much vaporous light and atmosphere. Curiously enough, even the most uncompromising of the abstractions seemed somehow still to relate to the moods and the mystery of nature.

After three days of judging pictures I suddenly understood why Northwest painting looks the way it does. Gazing out of my hotel window one morning I saw that Portland is a city of perpetual gray mist and fog, of an intense greenness of lawns and leaves. But, more important, it is a city of vistas. When nature is completely dominated by the work of man, as in New York, or overwhelming in its grandeur, as in the heart of great mountain ranges or on the edge of a wild sea, artists have a tendency to turn away, to look inside themselves rather than at the landscape, to search their souls for profound meanings or to intellectualize over technical problems. In Portland nature is always in one's eyes without ever being overwhelming. One is never out of sight of broad horizons, of rolling far-off mountains, of impressive but distant forests, of the varying tones and textures of sky hillsides, dark trees. All fall into expansive, ordered, sober, tapestry-like patterns. And it is this relationship between artist and environment which one sees or feels in the painting of the region.

Who is representative?

Where, then, did the theory arise that Northwest painting has a singularly Oriental character? Apparently in the highly publicized and widely exhibited work of five distinguished individuals: Morris Graves, Mark Tobey and Kenneth Callahan, who all work or did work in Seattle, are steeped

Oriental aesthetics and great lmirers of Oriental art (Graves also a Zen Buddhist), and harles Price and Carl Morris of ortland, whose works do have a ystical, muted quality. Their suc-ss has inevitably led some unger painters to emulate their yles, but I should say there is ss imitation on their home rounds than in New York, where raves and Tobey particularly ave been widely promoted and claimed. It is very possible that me will justify the emphasis laced on their work, that they re indeed the most gifted painters f their particular time and place. his still doesn't make them rep-sentative of Northwest Ameri-an painting in the 'fifties, any ore than Rembrandt rather than ie so-called "Little Dutchmen" ke Steen, von Ostade or de ooch is typical of 17th-Century ainting in Holland.

Where East and West meet

San Francisco is a little over ree hours from Portland by air. vernight by train. Yet San Fran-sco's artists seem much closer to ew York. There are valid reasons r this. To begin with, a number f New York artists of the ab-ract-expressionist school took aching posts in that area a few ears ago and brought with them their passionate allegiance to abstract-expressionist principles. Their theories fell on fertile soil. Not only has San Francisco hybrid roots and a culture growing out of many mixed nationalities; it prides itself on its cosmopolitanism, on its receptivity to new ideas. It is a sparkling city whose sweeping horizons of hills and bay are dominated by buildings and by bridges, yet don't succumb entirely—as nature does in New York—to the dynamism of man's mechanical genius.

In the art of San Francisco right now we find reflections of all these things. Of the 200 works in the 75th annual exhibition of the San Francisco Art Association, held this Spring at the San Francisco Museum of Art, one could count on the fingers of one hand the non-abstract paintings included. All the rest were in the brash, compulsive, diffuse manner of the so-called New York School. But there was still a perceptible difference. In many of even the most uninhibited examples, work by men like Richard Diebenkorn, for instance, one felt not the intense introspection, the detached intellect, or the frenzied experimentation of their prototypes across the continent, but rather a reflection of the area's vast distances, of its open skies and its sun-lit air.

In Texas the story is once again different. One would expect Texas painters to be arrogant, arbitrary, assertive in their work. They're anything but that. Perhaps in their milieu they're a little self-conscious about being artists at all. Perhaps they bend over backward in their efforts to avoid in their work the mental associations most persons have with their state. In any case, their pictures are proof again of the persistence and unreliability of myth.

In exhibitions around Fort Worth, Dallas and Houston one comes on the romantic semi-abstractions of Bomar, Utter, Fearing, Reeder, Brants. In the biggest of the national exhibitions chosen for New York by the most militant supporters of the abstract avant-garde, Texas is apt to be represented by men like Boynton, Erickson and Trotter. Even they are far more restrained than their colleagues in New York or Chicago. Texas pictures are generally composed of color areas precisely laid out and enclosed, threaded with many touches of thin and sometimes delicate line, running often to greens, or to the colors of earth and sun. And one is inclined to think that the influence is mainly topographical again, that daily looking at the marked-off planes of Texas or the linear outlines of oil derricks, is responsible. Perhaps it's the landscape combined with the admiration local artists hold for the geometrical patterns of Southwest Indian art.

The flavor lasts

One could go on exploring and defining the character of contemporary painting in other parts of the country. The conclusion would probably be the same. Even as the impact of movies and of national radio and television programs has not removed from our speech the traditional drawl of the South or the twang of the West, so our art, despite its close kinship to the art of the rest of the world, retains not only a national but even a local flavor.

While the movement of broad styles, born of art history, sociological change, cultural climate, springs up and spreads simultaneously in all directions, across oceans and continents, the movement of the special idioms that lend art its flavor is away from regional centers, where they develop from environment, toward New York, rather than in the reverse direction. In New York they are quickly seized upon—and sometimes as quickly discarded—by artists who, perhaps because so many have come from other points, seem to be more restless, more volatile, more absorptive.

END

WINNING COMBINATION



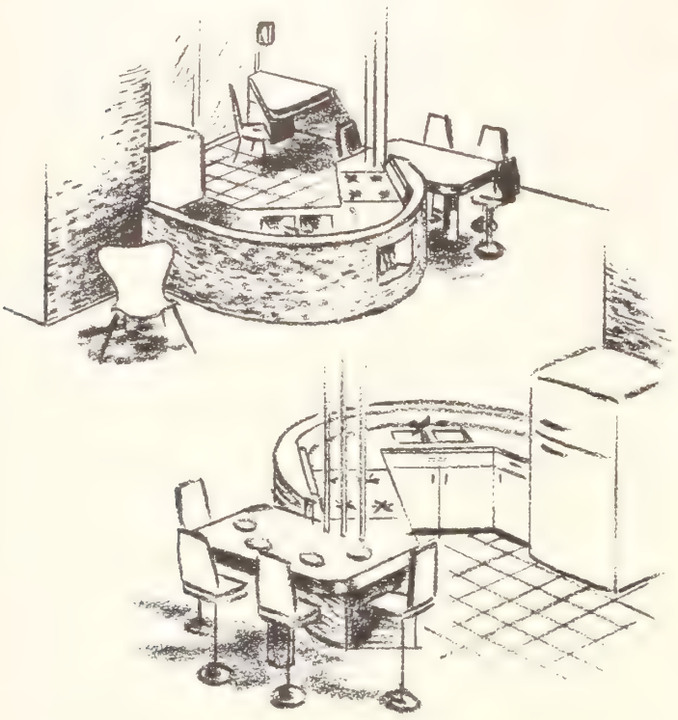
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Only J. P. Marquand among the outstanding American novelists of today has ever written about business. This, when you come to think of it, is strange. The subject fascinated many of their predecessors, just as it has fascinated many good, even great, writers of other lands. Sinclair Lewis's scrutiny of the American business man not only enriched literature but changed our national viewpoint. Theodore Dreiser's novels with business background, like Lewis's, helped to create the moral atmosphere in which the New Deal was born. Almost from the novel's beginning, business has furnished writers with dramatic and enormously influential material. Balzac found the conflicts of business as illustrative of man's character as any other conflict, and there is no sensible reason to think that business is a less artistic setting for a story than war or the Left Bank of Paris or tropical islands.

Since the time of Lewis and Dreiser, American Big Business has become bigger, and its effects on the lives of its people have grown far more complex. Yet it has failed to interest what is now the older generation of writers who take their art seriously, Marquand still excepted. This is a great pity; the time is ripe for a Big Business book of the stature, say, of *Babbitt*.

A first novel

These thoughts are inspired by publication of *The Empire* by George de Mare (Putnam, $3.95). It is a first novel, but the publisher has enough confidence in it to issue an "unqualified guarantee of reader satisfaction." If you don't like it, send it back and take your choice of any book (at not more than $3.95) on the current best-seller list. This is handsome of Putnam and flattering to a first novelist, but does not, alas, make *The Empire* a work of the first rank.

The Empire follows the general pattern laid down in *Executive Suite*. Mr. de Mare examines a number of men who make the wheels turn in a vast corporation. The author himself has worked for the Bell System, which qua fies by any standard as Big Bu ness, and one would think th this special knowledge would gi his novel a powerful verisimi tude. It is precisely here that l fails. He has assembled a diver collection of stock types, but t Company which rules—and rui —lives remains only a symb

The Empire has its brig young man on the way up, Mart Brill, and its tragic man on t way down, Jim Somers. It h Carlyle to pursue the girls a Harwood to scheme the schem on which he eventually impal himself. It has Sherry, who is better than she should be, a April, who is better than she b haves. In short, it has all the i gredients that we have come expect in the novels about adv tising, publishing and busine now coming from the typewrite of the younger echelons of o writers. If they keep at it, th may one day give us a work of m ment, but so far, as in Mr. Mare's novel, the product has n risen above diverting readabili

With a bow, then, to the t terly indefensible tradition th one reads nothing but "ligh books in summer, we place *T Empire* in the seasonal catego of vacation reading. We do it wi regret, for, as both Samuel Butl and Somerset Maugham ha pointed out, a man without mon is only half a man, and the proce by which he gets the means of b coming a whole man surely cann be devoid of artistic interest.

Family crack-up

In the class of recommend summer reading we will includ too, *The Long View* by Elizabe Jane Howard (Reynal & Co pany, $3.75). It was a Book S ciety selection in England, whe it originally was published. Mi Howard is the author of *The Bea tiful Visit*, which attracted consi able critical interest. She has w and she knows how to write.

The Long View opens at family dinner party of the Fle ings. The family is falling apa the dinner party completes the d integration. Why did it happe Miss Howard employs the fla

Bookshelf



FOR THE HAMMOCK

back technique but with an original difference. Instead of flashing back to the beginning for a chronological account of what happened, she returns to the past by stages. The characters of the dinner party are not recognizable as the people of romantic illusion in Part 5, but the intervening sections of the book tell how the changes came about—in war, in infidelity, in selfishness, in despair. It is an effective technique, and Miss Howard's command of the tools of her craft makes the most of it.

Debonair suspense

Paul Hyde Bonner, whose extraordinary career has taken him to the opera stage (tenor), the textile business, the procurement division of the Air Force in World War II and the Foreign Service, has a new novel in the debonair style that lifted his *PQR* and *Hôtel Talleyrand* well above the usual level of the suspense story. *With Both Eyes Open* (Scribners, $2.75) fits the specifications for summer reading exactly: It is short, diverting, has an element of mystery and is a good example of the storyteller's art.

Anthony Gaylord, a middle-aged American grieving over the death of his wife, goes grouse shooting in Scotland to escape his memories. Lady Carter-Owen, from whom he leases his shoot, has the same maiden name. Emily Graham, as his wife. This almost frightens him off, but he cannot resist her equally devastating skill with guns and womanly charm. He falls utterly in love. But Lady Carter-Owen is twice a widow, and both her husbands died in mysterious circumstances. Innuendoes about the fate of Lady Carter-Owen's husbands crop up, and her daughter and son-in-law give them point. Gaylord, a trusting man, remains aloof until a direct accusation and the sudden death of a former suitor of Lady Carter-Owen bring the tale to its climax.

A new Saroyan

The wacky world of William Saroyan is not to everyone's taste, but if a novel by him falls naturally into any category it must be that of summer reading. *Mama I Love You* (Atlantic—Little, Brown, $3.75) is the story of a 10-year-old girl named Twink and is told in the first person. This combination will be sufficient warning to readers who have dipped into Mr. Saroyan's brand of whimsey and found it ashes on the tongue. Anyway, Twink's mother decides one night to go to New York instead of to a party in Los Angeles and takes Twink with her. Now Twink really wants to be a pitcher for the New York Giants, but she ends up a star on Broadway. And so does Mama. The publisher calls *Mama I Love You* "touching and sweet". Perhaps that is as good a description as any.

Adroit story-telling

Nigel Balchin, one of England's more accomplished story-tellers, uses the flashback technique to examine the character of a weakling in *The Fall of a Sparrow* (Rinehart, $3.75), a British Book Society selection. What landed charming, sensitive Jason Pellew in the dock, charged with common thievery and gross betrayal of friendship? The background of Jason's decline includes a great public school, the mounting strife between fascism and liberalism in the late 1930's and World War II. Balchin's previous books include *Mine Own Executioner*.

The Old Master

No survey of summer reading would be complete without a look at the latest work of the Old Master of the *genre*. After 50 some books P. G. Wodehouse presents what purports not to be his autobiography, *America I Like You* (Simon and Schuster, $3.50), but more or less is. Addicts of Bertie Wooster, Jeeves, Lord Emsworth, the indomitable Psmith, the unspeakable Uxbridge, *et al* will turn the pages of *America I Like You* with gentle nostalgia. Newcomers to the Wodehouse world will find amusement in his recollections of hungry days in Greenwich Village and in the scattered jokes he cracks with the old verve. The volume is illustrated with line drawings by Marc Simont. J. H. D.

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House & Garden

June, 1956

I always say there's no place like New York in the summer, or, *That cottage small by a waterfall was snapped up last February*

Estivation means passing the summer in a torpid
condition, which is why I love to estivate,
But I find that planning my estivation is as chaotic
as the nightmares caused by that fried
lobster with garlic sauce which I when
restive and indigestive ate.
When icicles hang by the wall and people smear
Chapstick on their faces
I can't seem to take it in that the hounds of
Spring are actually on Winter's traces.
The sub-freezing months are what my wits are frozen and
sub-human in:
Sing cuccu never so lhude, cuccu cannot convince me
that Sumer is icumen in.
Consequently, on my Sumer plans I do not embark
Until the first crocus has ventured into Central Park,
But come the first crocus.
You can't locate a desirable Sumer location even with
the aid of abracadabra, open sesame, hanky
panky and hocus pocus.
But the time you start pleading with rural realtors
estival.
Why, they have had themselves a financial festival.
Be it seaside or lakeside, they have rented every
habitable tent and bungalow.
Presumably to foresighted tenants who must have
stood in line since the days of
Jean Ingelow or even Michelangelo.
The only properties left are such as were despised
by Thoreau before he departed for
Walden.
With President Pierce plumbing and the kind of
lighting under which Priscilla almost
got Miles Standish cursed up
Alden.
This coming Sumer I must remind myself to remember
That the time to arrange for the Sumer after this
is before this coming September.
Meanwhile I guess I'll just sit in the cool
gin and tonics.
Nibbling those tasty garden-fresh vegetables raised
in a twelfth-floor dining alcove by
hydroponics.

OGDEN NASH

SUMMER 1956

Despite the droll dilemma which Ogden Nash so eloquently evokes one page back, estivation is for snails, and torpor, as a posture of the season, is for turtles. For the senses and for the soul of man, summer, above all other times of the year, offers uncounted and unimaginable delights. They are full-ripened, delicate and pervasive pleasures that invite not apathy but acute awareness.

Truly to experience summer has been the artist's ageless quest. To feel it calm the clangor of a strident city, to hear it rise in a live murmur from a drowsing millpond, to watch it fleck green hills with wild color, to seek it in a morning meadow sweet with dew or in fields filled with warm fragrance or in the soft freshness of a sudden rain, to pursue through forest shadows its slow moonlight—is to know an ultimate challenge to human perception and expression.

But summer belongs not to the artist alone. It is a friendly season as free as it is fair, when the elements conspire to make men live. Consider the small girl swinging from the tall tree on the opposite page. Her mind is filled not with the turgid adjectives of imagery, but with a determination to kick off her shoes and race to the mudbank to help her brother dig for worms. While in the baking sun on a nearby fairway her father happily and vainly battles his temper, his conscience and his years to conquer par, her mother is doing absolutely nothing—gracefully and in the shade.

In no other year have so many people been so free to enjoy the summer of their choice. To them we offer this issue of H&G as a handbook of easy living.

W. H. L. JR.





OM LEONARD

Summer Living by the SEA

By HENRIETTA FORT HOLLAND

"For I have tasted kelp upon the breeze,
Far from the sea."

These lines of Gale Turnbull arouse in me the exaltation that thinking of the ocean always brings. So I was rather deflated when I asked a friend just returned from a Long Island vacation how it was down there. "Oh, the *cabañas!*" she cried. "All with wall-to-wall carpeting. Even the bathrooms."

Such a contrast between Prosperity and Poseidon was one of the primary shocks of my childhood. We lived out in Nebraska, and one summer were invited to the seashore at Beverly, Massachusetts, to the home of a well-to-do aunt. Our preparations were vast. My mother bought for me a red and white striped bathing suit, and a black taffeta one for herself, with its accepted accompaniment of black stockings and satin bathing slippers, with ribbon to lace them up. Finally assembled, we took the train east.

In Boston we lunched at a hotel, the Touraine, I think, and my aunt came to meet us. She was in her car, an old-time Mercedes, complete with brass lamps and an imposing chauffeur. She herself was tricked out in a multitude of chiffon veils and goggles—a costume scarcely promising for a sandy romp. As we set out down Boston's north shore, I was pretty depressed.

When we arrived at the dispirited-looking town of Lynn, my aunt said I'd get my first glimpse of the sea. I sat up very straight in a little bouncing seat, and waited. And as we swept onto the shore drive, there it was! Glittering gold in the afternoon sunshine: children playing at its edge, like those in my picture book. And the wonderful smell, comparable to none other in the world. My eyes filled with sudden tears. Was I really to live beside it for a whole month? But as the car rolled on, the road was lined on either side with gates to great estates surrounded by thick trees hiding the ocean. You could still smell it, but from far away.

"Here we are," said my aunt, and we turned into a gateway flanked by stone Tritons. We crunched along a gravel drive for about a quarter mile and whirled around a circle before a huge looming house.

"Where—is the ocean?" I faltered, sick at heart.

"Oh, way down below," my aunt said. "Your new Nanny may take you down there tomorrow."

My new Nanny. She stood inside the great hall waiting to pounce, severe in starched blue and white. From then on I hardly saw my mother. Or the longed-for sea, either. For the path down to it was steep and difficult. Nanny had reached her middle years and didn't care to negotiate it. Anyway, the next day it rained, and she found it "cozy" to show me the glories of the house, a lofty organ with gilded pipes, tiger rugs scattered on the floor.

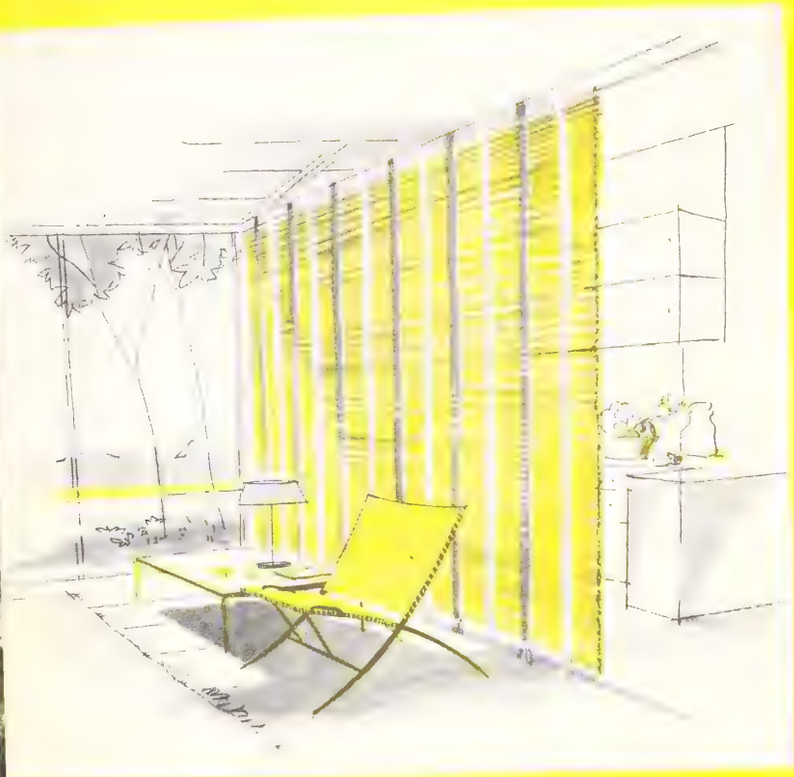
Late in the afternoon it stopped raining, and I implored her to take me down to the ocean. Through the window I could sniff *(Continued on page 125)*

Opposite

A colorful invitation to relax at the beach

In the free-and-easy atmosphere of the beach regular meal times go by the board. One of the easiest ways to organize lunch is to plan a main dish that can be quickly cooked on the spot. Here the table is set ahead of time with cool colors and a wiltproof centerpiece of coral. Canvas directors' chairs are unharmed by the damp swimming suits of bathers. Glowing hibachis are set up on another part of the terrace where guests can lounge, sip cocktails and supervise their own skewers of shish kebab. Salad and rolls are served buffet style from a low table. (Another help-yourself meal that gives the hostess a holiday is a stew, cooked the night before; it can be reheated slowly in a deep pot over a portable grill.) Handy equipment for this kind of short meal includes dual-purpose cook-and-serve dishes, insulated pails, that chill soft drinks, beer or ice cream, are also good for transporting frozen vegetables to be cooked at the last minute. *Red Wing's "Golden Viking" plates. For shopping information please turn to p. 106.*

Photographed by Tom Leonard on the terrace of Mr. Harvey Ladew, Delray Beach, Florida.



Natural bark blind with bright cotton stripes makes a gay, airy divider between kitchen and living areas, can be rolled up.



Portable shoji wall is three plastic panel units on spring-tipped poles that extend to 9′. Coco matting can be dyed and cut into area rugs.

SCRAPBOOK FOR SUMMER AT THE SHORE







Tile floor is created with bright deck paint; nate areas are spatterdashed. Yacht cord pipes slip



Windbreak is another version of the beach canop two poles removed and one edge pegged to the



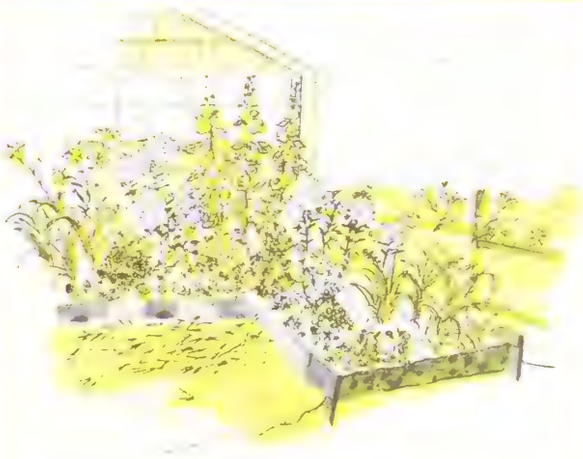
Striped floor has planks stained in varying shades. Chest is painted, decorated with geometric stencils.



Wallpaper panel on board and frame projects from wall. Cushions turn table into bench.



Bright seat pads of foam rubber in zippered washable covers come in three shapes, many sizes.



Shore garden in raised bed (4"-8") edged by flagstone retains topsoil, moisture, is protected from drifting sand.

A beach house can be a joyful home. All it takes is a pleasing color scheme, inexpensive but bright accessories, storage tricks to keep rooms neat without fuss

PORTER



Colored hampers make [illegible]





TEN KEYS TO SUCCESSFUL SEASIDE GARDENING

Suppose you were put ashore on a desert island and told that you could take 10 plants with you. what would they be? This switch on the classic question of the 10 indispensable books may seem odd at first glance, but it should interest anyone with a seaside house. The marooned islander's gardening problems are yours, too. You go to the shore for a happy change from everyday living, but to plants the change is likely to be for the worse in both nature and degree. The soil is thinner and sandier. The wind perks up and becomes anything from a half-gale to a hurricane. The summer sun shines and bounces off the ocean with special ferocity. It never rains but it pours. And sometimes even the ocean comes ashore, solid green. With all this there is salt, in flung spray, up sheltered estuaries and beneath both tidal meadows and the dunes along the beach. Yet there is no seaside house so simple or so remote, no cottage so informal or inconsequential that it would not be pleasanter for a tree or two, a few bushes, and strip of flower color across the dooryard. For any reach of our American coastline there are just about enough really dependable plants to count on the fingers of your two hands. The list may vary, but it will not, except for the dedicated gardener, stray far from such plants as are included in the basic H&G list on this page. All 10 will stand a fair chance of survival at sea level, and near the sea, along either coast, in exposed locations, where winters are very severe, where the soil may run out to practically pure sand, and where salt spray is as common as rain. With them you can provide all the permanent landscaping you would be likely to want around a small shore house. Once in place and given a decent start, they should take care of themselves. Some would suffer in some years. Some would be likely to thrive and multiply under even the most unfavorable conditions.

Heading this list are two trees, the Japanese black pine (*Pinus thunbergi*) and black jack oak (*Quercus marylandica*). The first is an evergreen having rather coarse needles in paired clusters. On the beach it assumes a gnarled and dramatically individual aspect. Inland a few hundred yards it makes a small but quite orthodox appearing tree. The same environmental characteristics mark the oak, which, of course, drops its leaves each autumn. It is one of several regionally (*Continued on page 154*)

H&G's basic list of plants for the shore

JAPANESE BLACK PINE
Evergreen and cold proof; the best salt water and sea wind tree in the business.

BLACK JACK OAK
From sandy hills to the dunes' end, needs only root-hold and a place in the sun.

RUSSIAN OLIVE
Half shrub, half tree, with gray summer foliage, dark brown winter bark.

INKBERRY
A durable evergreen holly, but it grows best when sheltered from winter sun.

ARROW-WOOD
Not the prettiest but by all odds the hardiest of white flowering viburnums.

BAYBERRY
Almost evergreen, thrives and multiplies in pine and oak woods or on open dune.

BEACH PLUM
White flowers, matchless jelly fruits: all this and adaptability, too.

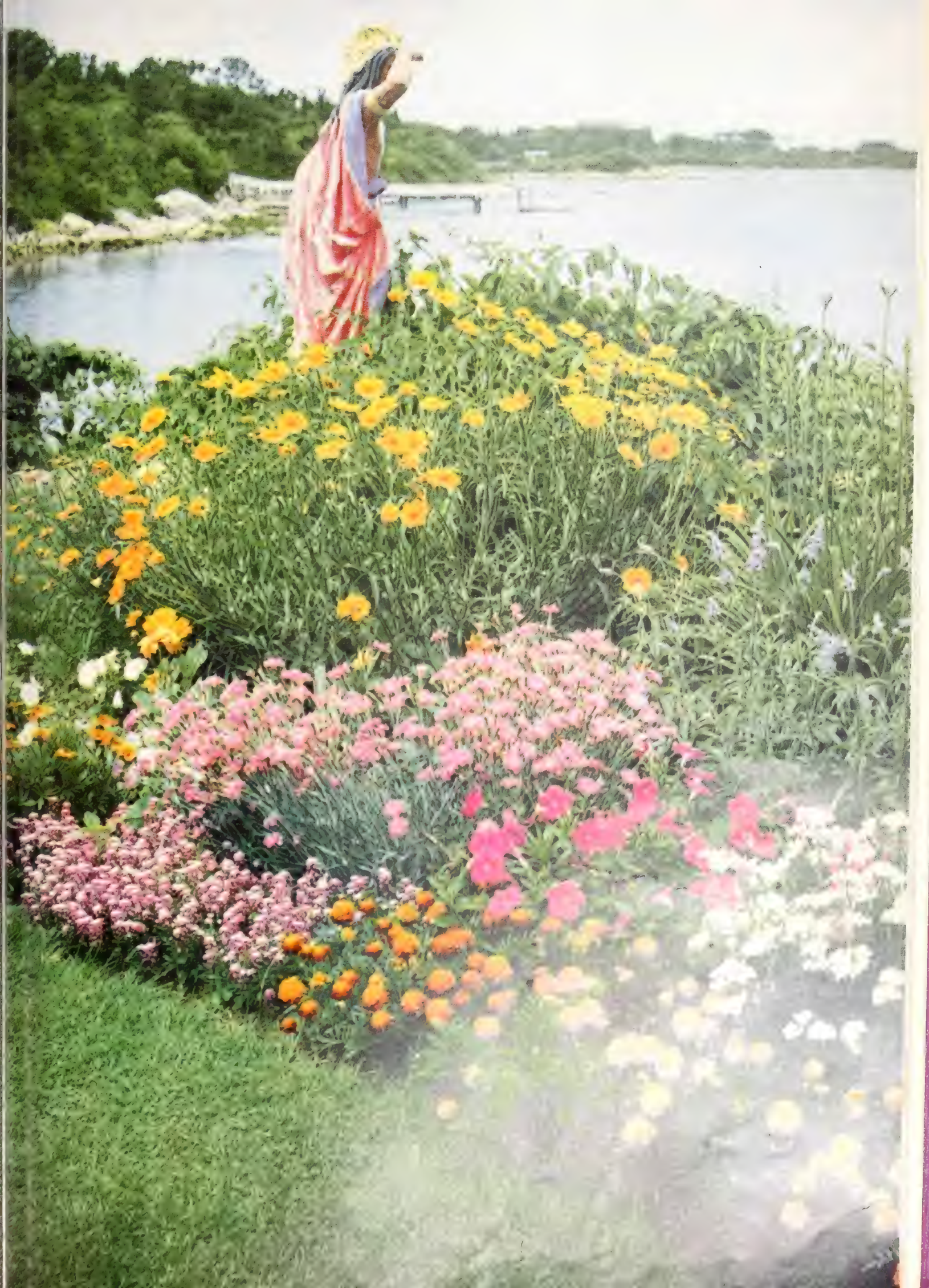
RUGOSA ROSE
Fragrant flowers, fall fruit, rough green leaves, spiny gray branches.

SCOTCH BROOM
A clan with many members adaptable to most conditions of sun, sand and sea.

BEARBERRY
A fine ground cover, slow to start but unflagging under poor conditions.

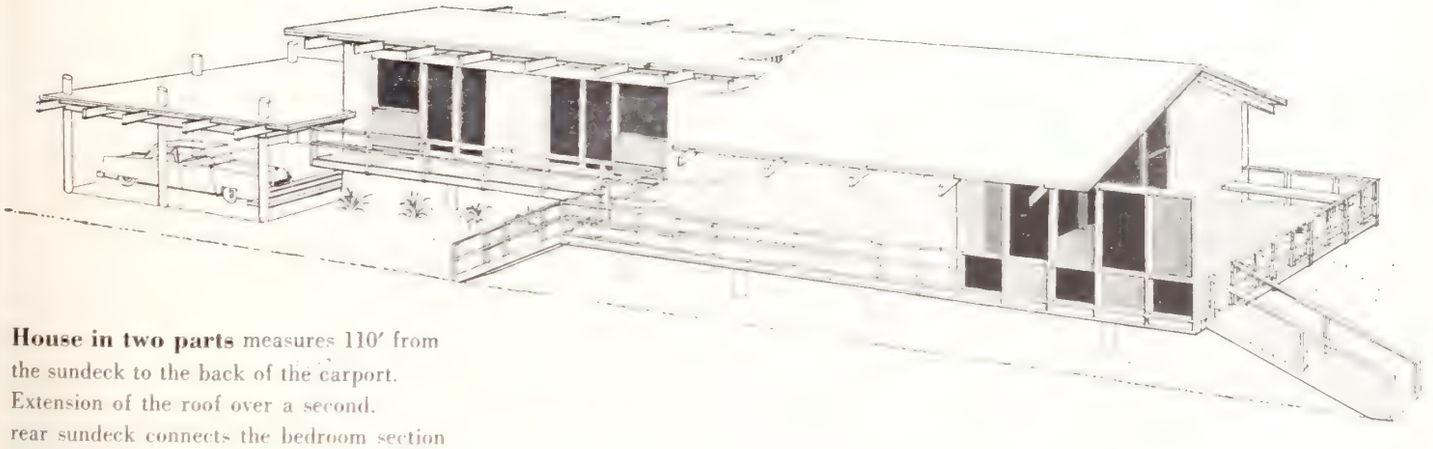
For quick color: seaworthy annuals

[illegible] your sea-side house, the quickest way to produce flowers is by growing seed-packet annuals. [illegible]ted early and transplanted, or sown in May where they are to grow, or purchased as nursery seedlings [illegible] annual flowers will bloom from the fourth of July till frost, barring actual submer[illegible] green salt water. Only the very tall plants suffer from wind, and there are a score of sturdy an[illegible] will withstand scorching sun, teeming rains, weeks of drought. Opposite, the seaward watcher [illegible] Webster's garden at Quisset, Mass., on Cape Cod, is surrounded by sunflowers, blue [illegible] Among the lower growing plants, which include hardy pinks in pink and white, are [illegible] the ideal seaside flower, low growing French marigolds, and foamy purple and white [illegible] carpet along the front. All these annuals require is that you pick their flowers.





AN EXCLUSIVE VIEW OF THE WHOLE, WIDE SEA FROM ONLY 38 FEET OF BEACH FRONT



House in two parts measures 110′ from the sundeck to the back of the carport. Extension of the roof over a second, rear sundeck connects the bedroom section with the living room at the front. On the actual site, a tall hedge is planted along the property line and shields the side of house shown in sketch.

When an architect must grapple with a difficult site problem, he often can devise a distinctive and satisfying solution by making a virtue of the apparent drawbacks. Such an architectural approach explains the success of this seashore house at Carpinteria, California. Keeping in mind the narrowness of the plot (33′ by 115′) as well as the client's wishes for privacy and simple housekeeping, the architect designed a house that is really two separate parts. The main unit is a single living room which opens to the front sundeck. It contains a prefabricated metal fireplace, a kitchen section, a dining area and twin sofas. Behind the room are another sundeck, a service area and a gallery leading to two bedrooms, each of which has its own bath. A narrow deck, connecting [illegible] makes it possible to go from beach to bedroom without passing through the living room. The [illegible] above the reach of [illegible] dunes and the blue Pacific. Adaptability was a virtue of the architectural design. A third bedroom could be inexpensively added above the carport. Or, if a minimum beach house had been desired, the bedroom section [illegible] added at the rear of the living room. The wood paneled walls, linoleum flooring and exposed-beam ceilings require little upkeep. And though neighboring houses are close by, good site planning and colorful screening devices safeguard privacy without flaunting it.

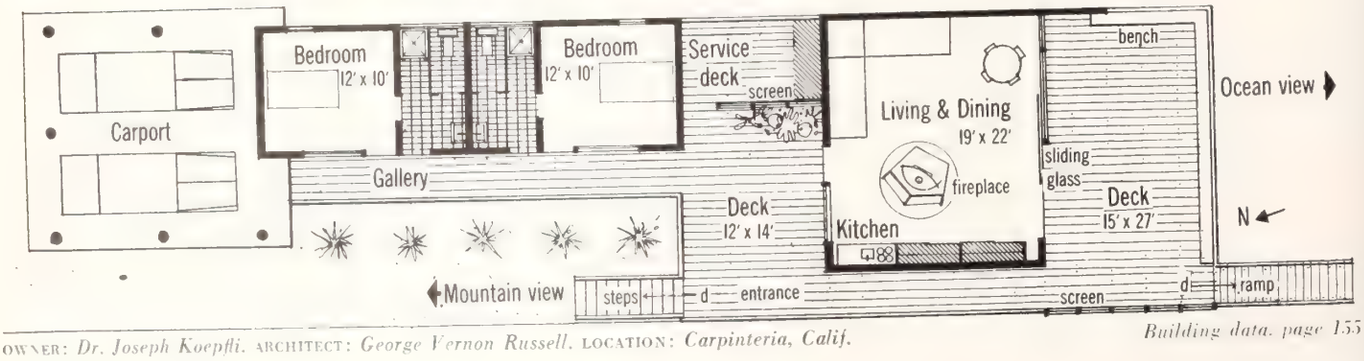
t sundeck facing southwest is large (16′ by 27′) rightened by a windbreak of clear glass lywood panels painted tangerine. opposite end of the deck, a cedar wall - from the house and screens the area eighboring houses. The deck has l flooring that is easy to care for and ive benches along the front and one side.



DE GENNARO

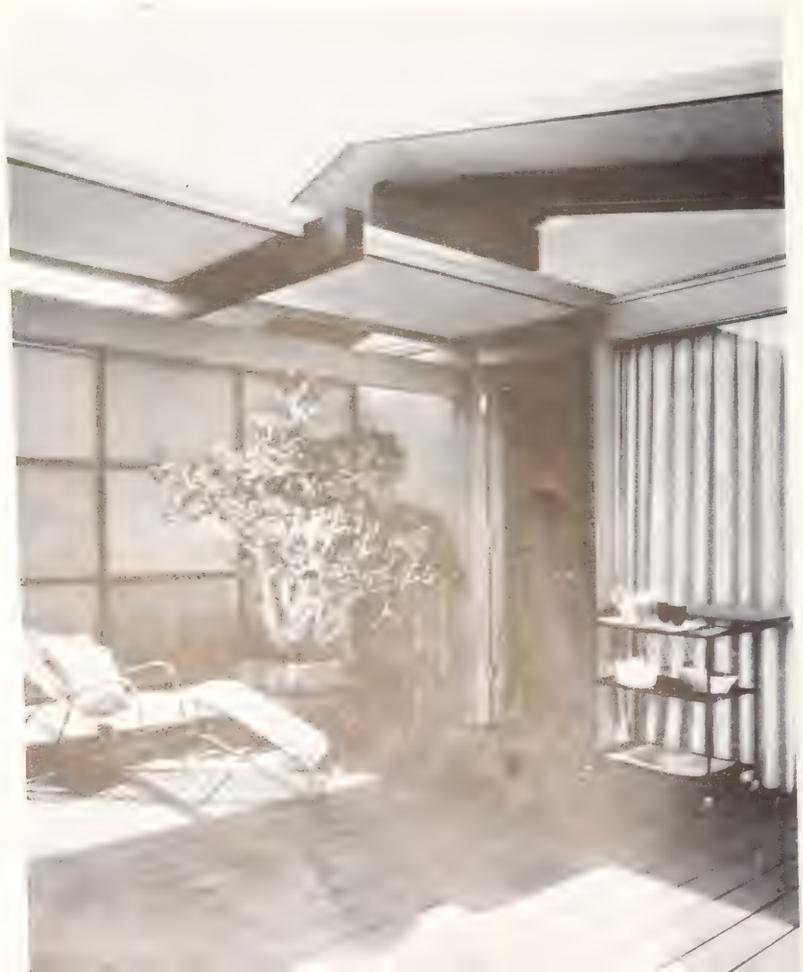
Open to the ocean, but planned for privacy

Main room is used for cooking, dining, entertaining—and, occasionally when there are guests, for sleeping. At left of metal fireplace is a wall containing storage units and cooking equipment. The door seen in background opens to the rear sundeck. The wall paneling is cedar.



OWNER: *Dr. Joseph Koepfli.* ARCHITECT: *George Vernon Russell.* LOCATION: *Carpinteria, Calif.*

Building data, page 155



Long, narrow plan makes best use of plot. The series of decks increases living area by almost 1,000 sq. ft. and helps to tie two distinct areas into an architectural whole. The view from the rear sundeck of the Santa Barbara Mountains contrasts with the front ocean view.

Sheltered sundeck between living room and bedrooms is screened by a colorful paneled partition. Because of its nearness to the bedroom section, it is an attractive outdoor gathering place for guests. Behind the screen are a storage and service area and an outdoor shower for swimmers.

Opposite

Wide sliding door opens between main room and front sundeck, enlarges the area for weekend entertaining. The ten-foot overhang, seen through glass above doorway, creates a feeling of spaciousness and also protects the interior from afternoon glare of sun. Large light fixture is Japanese in style.



FUN IN THE SUN WITH H & G COLORS

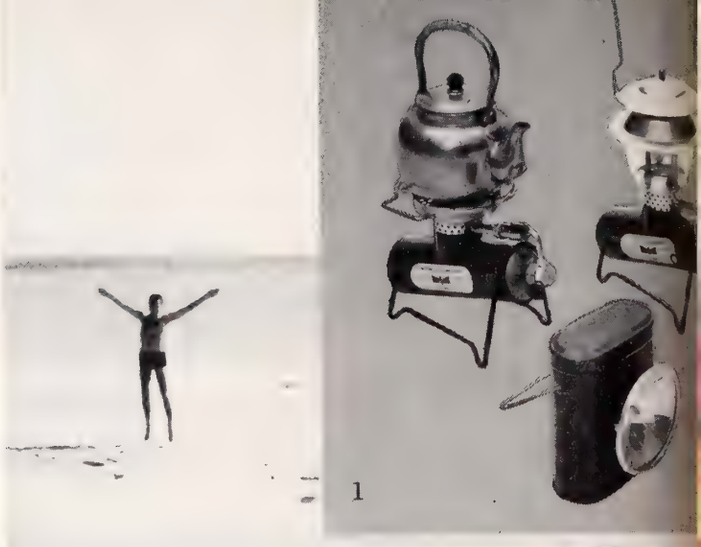
This page

1. Bright red portable stove (top left) and lantern (top right) to take along to the beach for an evening picnic or swim operate on replaceable tanks of propane gas. Handy dry cell battery lantern (bottom) provides spot lighting. 2. Sturdy pieces for the deck of a beach house are designed to last. Folding rattan chaise has leather strap armrests, oak frame. Folding ottoman is a leather seat riveted to a wrought-iron frame. Ice pail with 2-gallon capacity is made of white cedar lined with steel, has brass bail and trim. 3. Complete picnic bag packs hot and cold courses. It is three bags in one, has insulated carriers that fit inside. Zippered outside pocket holds utensils, magazines. The bottle opener crimps the original cap back on the bottle. 4. Picnic equipment for the beach includes ice chest with 7½-gallon capacity for bottles, removable tray for food; rush cushion woven in Mexico; Italian china platter with woodgrain markings; brightly striped beach towel; picnic cloth of washable textured plastic in a pastel rainbow.

Opposite page

1. Canvas and aluminum suitcase and insulated picnic bag to tote bathing gear and refreshments are made in sun-bright fabrics. The bumblebee kite adds a light touch. 2. Oversize beach towels, one in a Persian motif, the other in a rakish stripe, make a colorful sunning place. They can be carried to the beach in a lightweight willow hamper that opens up on the sand into a comfortable seat with backrest. 3. Portable comforts are easy to set up at the shore: 24″ square canvas sun shades on aluminum shafts can be adjusted to different heights and angles; striped denim backrest may also be used as a pillow or windbreak; chaise longue stripped down to essentials (a length of terrycloth on an aluminum frame) folds into a carry-all. Plastic party bucket for drinks has a handle that converts into a stand. 4. Most conspicuous umbrella of the season is striped both inside and out like a pinwheel of many colors. The large multicolor ball for beach athletes is made of durable plastic. 5. Printed towel reserves 36″ x 72″ of beach for you. You may cart it in a Siamese Pink printed canvas suitcase. Draw-string beach bag for sun oils and bathing caps is a circle of pink burlap lined in water-proof white plastic. 6. Portable cabana tent of water-repellent striped fabric serves as a beach headquarters. It is 6′6″ high, 6′6″ deep, 5′ wide, packs up in its own matching striped carrying cover. 7. Pitcher and mugs of painted glass, portable red transistor radio add to the fun of summer living at the seashore.

Shopping information on page 106.
To order H&G color schemes by mail see page 23


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Summer Living at HOME

By DAVID CORT

Among the perverse ideas to which man clings is the one, stated or implied, that the last place to spend summer is at home. If home happens to be in the city, so much the worse; according to the prevailing morality, anyone who prefers the city in summertime is hopelessly effete, too selfish to care about the well-being of his wife and little ones, or is engaged upon some sly business that will not bear examination by his friends. His friends, of course, are all at the seashore or in the mountains.

"My wife has gone to the country, hoo-ray, hoo-ray," runs the old jingle. But the jubilant songster (who didn't do himself any good) was an insignificant member of the great company who have always preferred the city precisely when everybody else was leaving it. The defiant city man who is truly characteristic of his company has weighed the pleasures of mountain and seashore against the humiliations of highway fumes and dust, sand in the hair, salt in the ears, burns, scratches, stings, bites and the sweaty, irritable struggle to get where everybody else wants to be at that same moment.

This stubborn city man *and* his wife (but not so happily his children, those passionate and curious conformists) spend the holiday at home in the city. Whenever they think of that shambles on the highways and in the mountain lakes and the ocean surf, they feel happier and cooler. Their satisfaction mounts until Sunday night when the frazzled adventurers return to confirm their smug smiles. There is no doubt that Marcus Aurelius and Socrates stayed at home on great holidays. Shakespeare, Sam Johnson and O. Henry traveled, but they were never trippers.

Exquisite as is the delight of just not being where everybody else is, it is not the only pleasure of summer at home. A liberated city can be a real playground that is more than a match for mountain and seashore. A great city "at the wrong time" conceals delights measured only by the connoisseur's ability to find them and appreciate them.

The city is a beautifully limited and mapped forest (but the maps rarely show its true secrets) which can be best enjoyed by getting lost in it without being frightened. To be in a strange country a mile from home and to wander, not hasten, from corner to corner, looking for the heart of the country — this is to be properly lost.

In San Francisco, the country may be French, Italian, Chinese, Armenian. (*Continued on page 115*)

Opposite

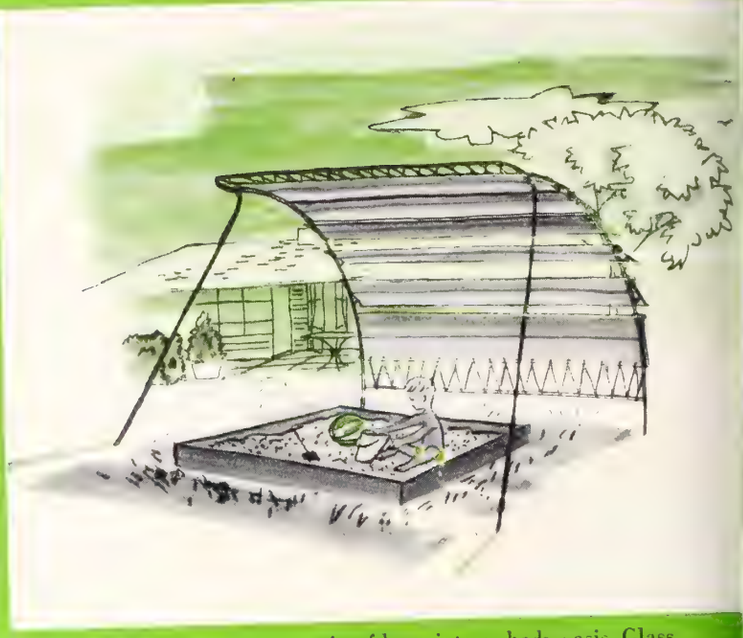
The colors of a festive mood at home

1. Accent rug from Mexico, portable TV with turquoise trim. Japanese canapé trays give style to a screened porch.
2. Pavilion table with canopy (the umbrella table updated), metal side chairs provide a cool place to dine on the Los Angeles terrace of decorator Florence Lewis. *Landscape architect: Joseph Copp.*
3. Rattan chair that poses like a peacock, strawberry pot, denim pillow in Cerulean Blue decorate a breezeway.
4. Parasol in a spiral of color, orange and black poplin pillows punctuate a poolside setting.
5. Over-the-lap metal tables in Green Olive, Lemon Peel, Dove Gray and Flame come in handy for informal meals.
6. Cocktail table with Siamese Pink plastic top could be the focal point of any sheltered outdoor area. Ceramic platter and individual dishes are for serving frosty fruit.
7. Italian chairs in H&G colors stack on a terrace. Tiered plant stand is a link with the garden.
8. Lacquered wood bowl with individual bowls to match, straw place mats woven in stripes glorify summer salads.
9. Two elegant metal chairs cushioned in H&G colors lend distinction to a porch.

Shopping information, page 106



Picnic table and benches of expanded metal can stay outdoors all summer long. Barbecue rolls out for meals in the open air.



Backyard cabana turns a strip of lawn into a shady oasis. Glass fiber louvers, adjustable for ventilation, give light without glare.

SCRAPBOOK FOR SUMMER AT HOME

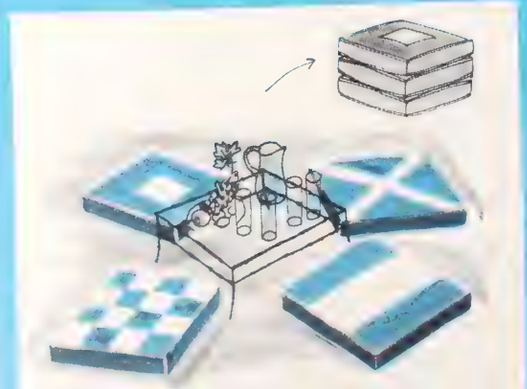


Clipped sisal squares in color taped together and



Portable rose bed can follow the sun. Buy potted roses: place in box and surround with good loam. Spartan, a new rose, is suitable.

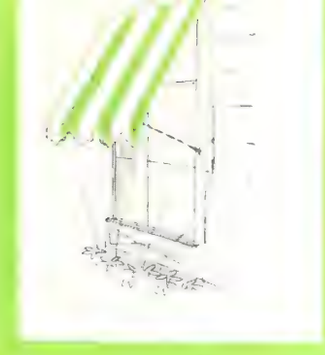
Poolside pillows, inspired by the Navy flag alphabet





y buffet server for the porch is improvised by covering an chest with glazed wallpaper in a bold bamboo lattice design.

Screened pavilion for a poolside shelter or a summer playhouse for children has canvas curtains for privacy.



Awning on roller lowers length of window, stays taut at any angle of adjustment.



Felt cushion disguised as a slice of lime may be made of greens piped in yellow.



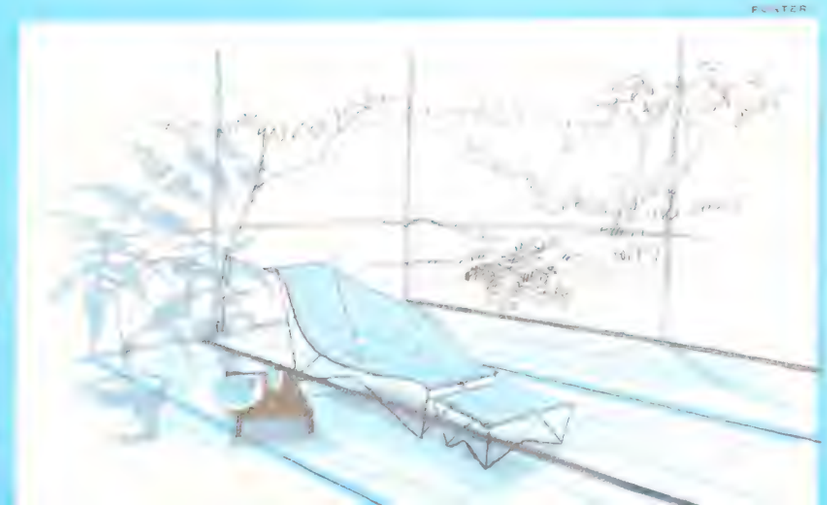
You don't have to pack a bag or fill the gas tank to enjoy the pleasures of summer; you can relax in your own backyard with all the comforts in easy reach



in panels of Milium-backed cotton percale provide insula- ainst heat. Sheer overcurtains on separate track add lightness.



Garden urn heaped with pine cones sprayed in tints of one color helps cool off a fireplace.



Japanese grass runners taped in bright color to form a room-size or wall-to-wall carpet create a cool, summery effect.

Shopping information, page 160



YOUR ROOMS WILL BE AS COOL AS THEY LOOK

Transplanting greenery indoors, taking up the rug, using lightweight fabrics for curtains and slip covers make a home look cool and carefree. In this living room the furniture is slip-covered in washable striped cotton. Windows are curtained in a white-on-white printed sheer that lets sunlight sift through. The delicate print, designed by Vera, suggests the garden but does not compete with outdoor colors. A fanciful Japanese birdcage, cut flowers amassed in an old pickle jar, nicotiana and geranium plants are set off by a pink tile window shelf (left). Floor, unwaxed and treated so that it can be wiped clean with a damp mop, table tops of glass and plastic are sleek and easy to care for.

Shopping information, page 106

OUTDOOR LIVING IN AN INDOOR WORLD



Many city terraces are only pretty pictures: this one also invites people out-of-doors. The terrace, designed by Harold M. Schwartz, was paved to the perimeter in flagstone and ringed with a brick wall. Planting takes a back seat. Lightweight rattan tables, Oriental stools and a portable serving cart are provided for parties. A sheltered conversation area was created on the other half of the terrace (below) under a coral red awning. Steps are deep enough for seat pads.

Continued



TOM LEONARD

If you have a lawn as

big as your house,

you have plenty of room for

LAWN GAMES

Croquet

Lawn bowls

Bocce

Horseshoes

Deck tennis

Archery

Tether ball

Paddle tennis

Badminton

During all the centuries men have plodded or galloped over the greensward with mallet or racket, ball or bowl, times have never been better for the sports—some gentle, some strenuous—that we lump together as lawn games. They have had more publicity in the past, perhaps (the legend of Sir Francis Drake's dalliance on the bowling green during the approach of the Spanish Armada is the historic example), but it has taken America's unprecedented leisure, the turf of our 27,000,000 gardens and our new pattern of family fun to provide the ideal environment.

The beauty of lawn games is twofold: Any lawn affords enough space, and the great variety surely will provide a game to suit your physique and temperament, assuming, of course, that you have any interest at all in competitive sport. On a plot of turf only 30 by 60 feet you can, with a little improvisation, make room for half a dozen games. Double the dimensions and you can lay out a croquet area of tournament size, or set up a modern archery range without risk of winging the neighbor's cat. Whether your family's athletic interests run to badminton, croquet, bowling, volley ball or the less taxing competition of bocce or darts (which the casual can play sitting down), your lawn and some comparatively simple equipment are all you need for endless fun.

On the 30 by 60 foot lawn you might have on a lot 80 feet in width and 100 in depth (roughly a fifth of an acre), you could play badminton (which, with croquet, is the fastest growing lawn sport in America), deck tennis, volley ball and paddle tennis either by superimposing courts one on another or adapting one or two courts for several uses. Squeezed down versions of croquet and bocce (the Italian version of lawn bowls) are easy to contrive by modifying standard court measurements. On a half-acre lot, for example, a full size croquet (*Continued on page 147*)



To locate court corners, first stake out center line A-C. Lay 24′-2″ string from midpoint B, 10′ string from A; they meet at corner. Repeat process to get rectangular court outline from which other lines are measured

Lawn bowls, opposite, is easy on the turf as well as on the bowler. It requires a level green, puts a premium on precision rather than brawn. The standard bowling strip or rink is about 120′ by 20′. For home use greens can be easily modified in both length and width. The English variety (of which Henry VIII was a notable addict) is played with one small white target ball or "jack" and four bias-formed, unbalanced spheres which can be rolled with various degrees of curvature. To define boundaries, use dry limestone or surround green with a ditch about 9″ wide, 4″ deep to catch stray shots. Standard bowls for four players, $55. The grass of this Florida lawn of Mr. Harold Masten is *Zoysia matrella.*

For lawn games equipment, see page 150





Summer Living in the MOUNTAINS

A titled Englishman once visited Montana's Bitterroot Valley. He arrived in a sullen mood. The trip had been long and tiresome, the food inedible to a palate dulled by mutton, and the service—well, it would have caused a lively row at The Senior Carlton. In short, America was terrible.

His host steered him to a terrace facing the Bitterroot Mountains, a mighty rampart rising almost perpendicularly 6,000 feet above the valley floor. It was just at sundown; the last rays fired the walls of Blodgett's Canyon, glittered on the winding Bitterroot River and brushed gold across ranks of waving cottonwoods. The host suggested mildly that the Englishman might at least enjoy Montana's scenery.

"Enjoy it?" the Briton exploded. "How am I expected to enjoy the scenery when those blasted mountains cut it off?"

The Englishman's reaction was illustrative of what is unique about summer in the mountains, or, for that matter, about the mountains in any season. Unlike the flatlands, the seashore, even the forest, mountains are not to be taken casually. They have impact, pleasant or unpleasant, upon all but the most insensitive. The first glimpse of mountains may enthral, it may awe or terrify, but it never bores, and while continued exposure to high country may modify one's original response, familiarity will breed contempt only in the congenitally incautious.

Mountains always have had a magnetic attraction for Americans. About the time the earliest colonist had brushed the wolf and the Indian from his door and was beginning to feel at home, his son was eyeing the Appalachians and wondering what was on the other side. When the son's son had chopped enough trees in Kentucky or Tennessee to make room for a corn patch, *his* son was trading for a Hawken rifle and offering his services to a band of Mountain Men bound west to hunt beaver in the Rockies. The explorer, the Indian fighter and the prospector followed; they bequeathed us a glamorous tradition of adventure, of coming to grips with nature, of "getting away from it all.

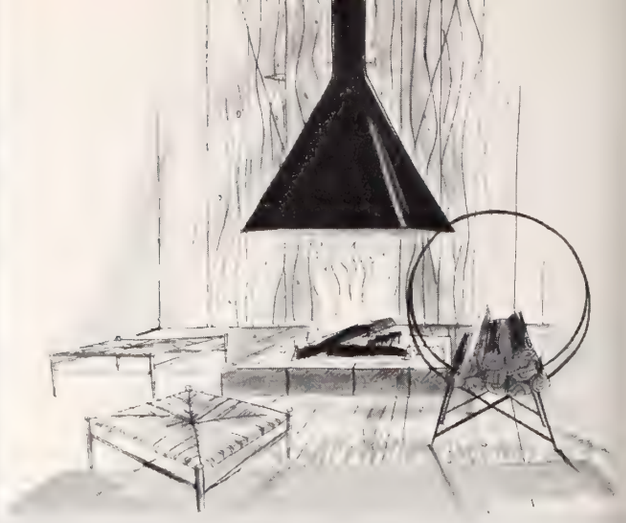
Basically, it was a masculine tradition. Indeed, one of our stalest national jokes is the alleged annual tug-of-war between wife and husband: Must he suffer while she wears her new clothes and plays bridge at the shore, or must she endure a cabin in the mountains while he revels in untrimmed whiskers, trout fishing, poker and whiskey?

The dilemma ceased to exist long ago. Development of salt water sport fishing, skin diving and private boat-

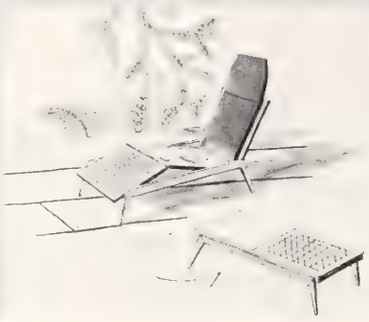
women stepped out of ankle-length skirts into slacks or shorts, they became fit companions for mountain trails. If any biological difference affected the reactions of the sexes to mountains, it failed to manifest itself. The



Do-it-yourself room divider, designed by Mario Dal Fabbro, author of *How to Make Built-in Furniture*, has hinged door that serves as table.



Wrought iron crib holds ⅛th of a cord of wood beside a open hearth. Ottomans for the fireside spectator are 23″ square



Convertible lounge beech and cane folds fla for use as a coffee table

SCRAPBOOK FOR SUMMER IN THE MOUNTAINS



Fur accent rug from Argentina is in character with a mountain setup. Hide-backed canvas chair folds for carrying.

Shopping information on page 10

Pin-up shelf of natural birch with hooks for clothes and gear helps keep a cabin neat.





Washable braided rug, peel chair for a child, woven basket for kindling round out a cheerful fireside setting.



Mexican rug accents a cold floor with warm color. Stacking chairs are of lightweight molded plastic.



Insect-proof screening on porch of tent house lets you enjoy beautiful mountain evenings free of the mosquito's buzz and bite.

The diamond in the rough among summer vacation spots is the mountain camp where you can get away from it all, live simply and snugly



hes and backrests may be built into a corner. Instructions ven in Mario Dal Fabbro's book *How to Make Built-in Furniture.*



Rain barrel for the extra water supply is fitted with a spigot for handiness.



Multicolored hammock for comfortable summer loafing is made of pliant hemp from Mexico.

Rugged mountain backdrop is scene of changing beauty as viewed through seasons from living-dining room of this year-round house

MOUNTAIN HOUSE FOR THE JOYS OF SOLITUDE



Northern Californians call it "goat country." It is the coastal range which rises sharply above the Pacific shoreline, a region abounding in deer and quail—but not mosquitoes. In this setting, just 45 minutes from San Francisco in upper Marin County, Mr. and Mrs. W. S. Whitaker built the weekend retreat shown here. A house more closely wedded to the mountains could scarcely be imagined. Facing west, 10 miles inland from the ocean, it overlooks a deep ravine with mountain summits beyond. To the rear are a meadow and a 2,500-foot ridge, thick with trees and mountain greenery. The house was planned to make the most of both views. Across the front is a 50-foot sundeck, partially covered by the roof overhang; at the rear there is a large concrete terrace. The interior is designed with the master bedroom and bath at one end, a guest bedroom and bath at the other, and an L-shaped living-dining room in the center. The kitchen opens directly to the rear terrace and dining area, and is only a few steps from the front sundeck. Doors in both bedrooms and the living room lead to the sundeck; large window areas relate the indoors closely with the splendid surroundings. The exterior walls are shingled with natural cedar; it is durable and blends well with the wooded, rustic setting.



MORLEY-BAER

Low-pitched roof serves to emphasize the close relationship between the house and site. Most spacious area of the sundeck, where the two sides converge at an angle, is directly in front of the living room area. Supported by posts, the sundeck runs the entire width of the house.



Stone fireplace is comfortable contrast with glass walls. All solid walls are of Philippine mahogany.



ARCHITECT: *Worley K. Wong and John Carden Campbell*
LOCATION: *Nicasio, California*
Building data, p. 155

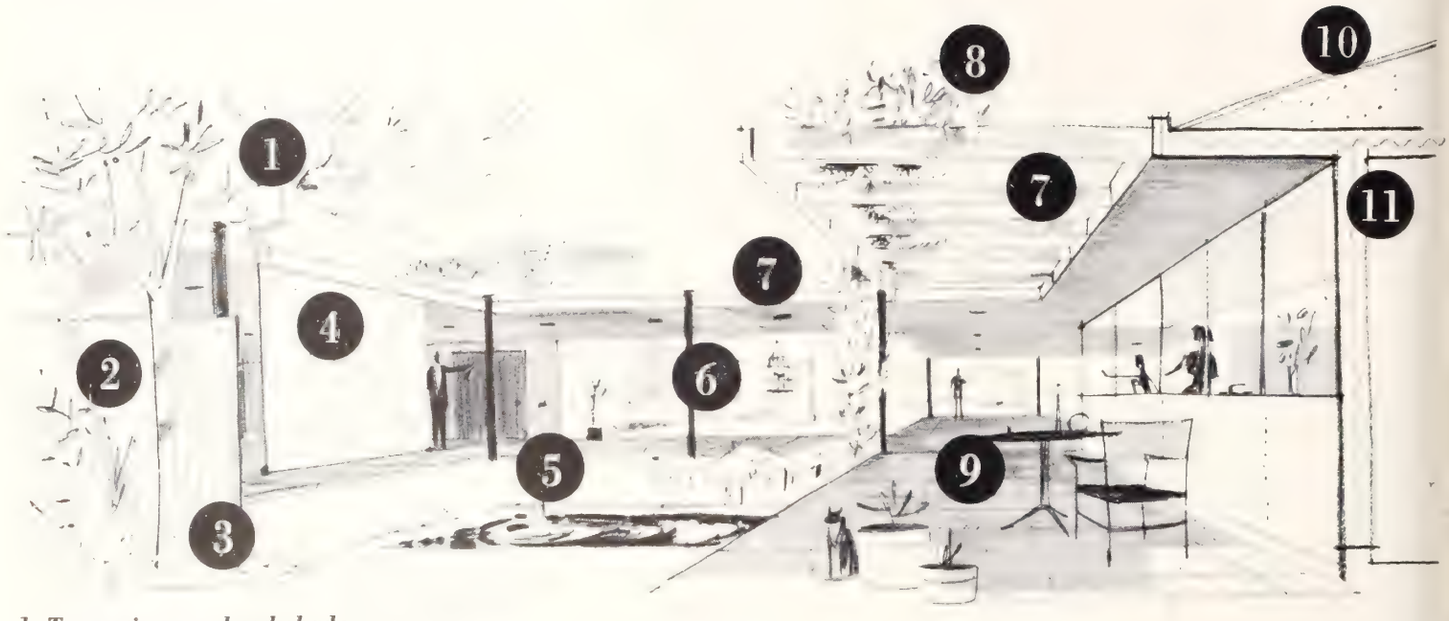
Basic rectangle is expanded by adding large, irregular sundeck in front and terrace in the rear.



View through house, from the rear terrace, stresses value of parallel [illegible] together. High, exposed-beam ceilings and the glass panels above doorway level allow light to enter and also increase the feeling of spaciousness.

HOW TO KEEP YOUR

Keep the heat out of the house



1. Trees give overhead shade
2. Shrubbery is sun shield
3. Fence screens low sun
4. Awnings are sun barriers
5. Pool cools terrace
6. Shutters keep out sun
7. Overhangs shade windows
8. Vines temper sun rays
9. Terrace is glareless
10. Light roof deflects sun
11. Insulation blocks heat

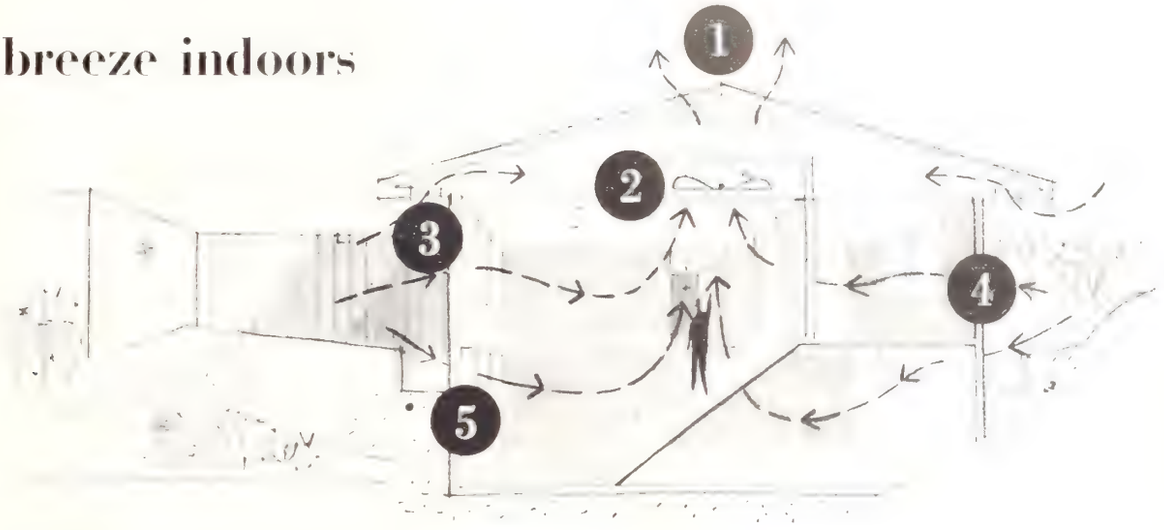
Most heat enters a house through the roof. Board or blanket insulation (a 6″ blanket) in ceiling joists or rafters retards heat; a layer of reflective foil under the rafters really repels the sun's rays. Dark roofs absorb heat, but white or light colored ones (with light shingles or granule roofing) reflect sunshine. Walls painted white, or a light color, are sun reflectors, and 3″ or 4″ of wall insulation will help to keep them from warming up and radiating heat inside. Trees, natural air conditioners, deflect sun rays, create coolness and shade the house. Shrubbery, arbors, grilles, carports, fences, shutters, strategically placed canvas and plastic panels will screen out the low, hot sun of late afternoon. Windows are second to roofs in admitting heat; they need shading with overhangs or awnings, especially on the south walls.

Keeping your house cool in summer is no longer a simple matter of putting up awnings and screens and getting out the electric fans. There can be a lot more to it today. In planning a new house or building one now, think carefully of (1) shading and insulating the house, (2) circulating air through it, (3) air conditioning it to gain all possible summertime comfort and pleasure. If you think such complete control over climate is sybaritic or effete remember it saves your energy and health. Besides, your hardy forebears had the same idea.

We are getting back to basic building principles in designing our houses with more awareness of seasons and climate. Our ancestors who had porches on their houses built high ceilings, roof-top cupolas and other ventilating devices and Dutch Colonial roof overhangs, had expert knowledge of summer heat and their own comfort. The terraces, south window "eyebrows," ventilating systems, west wall screens, planting tricks and air conditioning of contemporary houses are the present-day version. Do not make the mistake of thinking that air conditioning solves all summer comfort problems automatically. All the methods of shading a house and the measures to insulate and ventilate it described here are invaluable adjuncts, essential for the most satisfactory and economical operation of air conditioning equipment

HOUSE COOL AND COMFORTABLE

Bring the breeze indoors



1. Louvers vent attic
2. Attic fan cools house
3. Open eaves admit air
4. Windows circulate breeze
5. Basement draws cool air

Air circulation removes heat that has already entered the house. Natural ventilation is obtained by routing breezes through the house; mechanical ventilation uses power driven fans. For the best circulation of air you need large openings on opposite sides of a room, one side facing the prevailing summer breezes. (The pressure of air on the windward side and the suction on the leeward side create the air movement.) Windows at right angles to each other are not as effective. When breezes fail (generally after sunset) an attic fan does a fine job of cooling. It pulls cool night air into the house and expels hot air from the attic through the gable vents. Vents must face away from prevailing winds. Vents along the eaves of the roof as well as in the gables will let air circulate in attics and help to prevent condensation in winter.

Put in climate conditioning equipment

1. Fan expels moisture
2. Screens filter sun
3. Conditioner cools house
4. Dehumidifier dries air
5. Fan removes humidity

Equipment to temper indoor climate automatically is no longer a luxury for the few. Where atmosphere is very humid, air needs to be dried as well as circulated; where temperatures are high, indoor air needs to be cooled. Since these conditions exist in all latitudes in the United States, from Minneapolis to New Orleans, use of full air conditioning equipment that cools and dehumidifies the house is spreading fast. Other devices are used to improve the performance of air conditioners. Exhaust fans in kitchen and bathrooms remove the excess humidity created by cooking and bathing. It taxes the cooling unit and so does moisture added by unvented laundry driers. Reflecting screens which reduce the sun heat on windows are also air conditioning aids. Dehumidifiers for non-air conditioned homes are useful single units that make many rooms pleasanter in summer by eliminating dampness, mustiness and danger of mildew.



PHOTOS BY DAMORA



Glazed colors of brick and glass give shimmering fluidity of form to rectilinear buildings

Inspiration from a grand design

A fresh stimulus to industrial architecture, the new General Motors Technical Center also promises limitless ideas for houses of the future

The new General Motors Technical Center, which was formally dedicated this spring, is the workshop of GM's research scientists, engineers and artists. But it is much more. The Center's 25 buildings, stretched over a 330-acre site near Detroit, reflect the architectural genius and technical resourcefulness of a small army of planners. When in the six years of construction a new building technique with old materials was needed, it was devised; when a new design seemed necessary, it was created; and when a new material was needed, it was fashioned. The direct beneficiary, of course, is GM. But in years to come, the fresh concepts of design and color will find expression in houses across the United States.

Continued



Suspended stairway in styling studio building rises over a travertine pool. Each broad stair tread is secured to the next, and all are supported by thin stainless steel rods.

SOARING STAIRS

Spiral stairway of Norwegian granite slabs floats gracefully in the Center's research administration building. As in the suspended stairway, the treads are firmly fastened to each other. Like great bicycle spokes, steel supporting rods attached to hubs at floor and ceiling form a clean geometric pattern. Ceiling of modular fixtures casts dramatic stairway light.



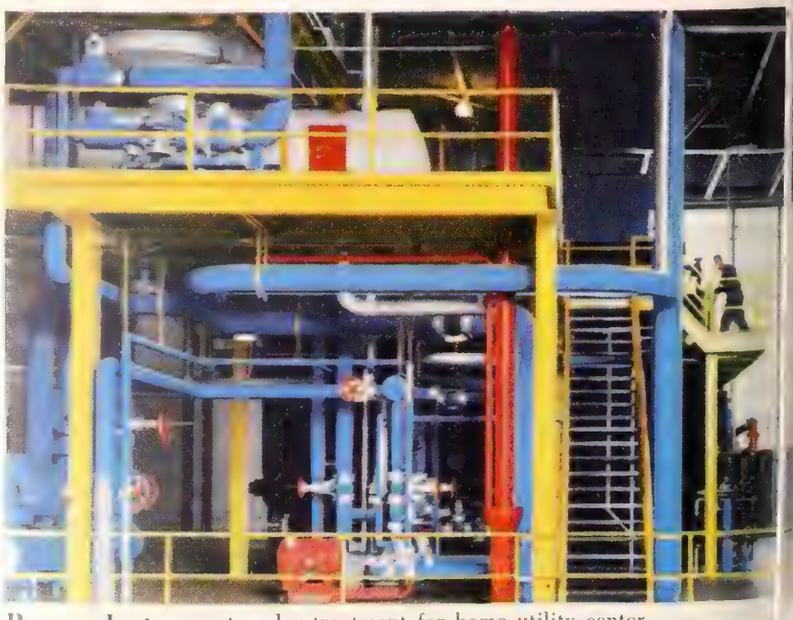
Colorful corridor in the styling studio building has floor-to-ceiling doorways in brilliant hues. Doors open to color research studios of the various G M divisions. Throughout the Center, G M's color specialists have generally used shades of gray for wall surfaces, touches of black and white and strong colors for contrast and accent.



Hub-and-spoke fixture lights color testing room



Gleaming wall shows novel use of stainless steel



Power plant suggests color treatment for home utility center

MODULAR PLANS AND BRIGHT HUES

Like a family building a new house, GM faced the problem of planning with one eye toward the future when natural growth and changing interests would impose new demands on the Technical Center. The solution—movable interior walls and construction with modular units—is as adaptable to a house as it was to the Center. The architects, Eero Saarinen and Associates, established a standard measurement unit—a five-foot module—for all basic building components. The lighting, heating, ventilating, storage, wall and door units all are modular. Partitions can be moved overnight, and exterior wall sections can be replaced with others, either glass or solid, in minutes. What this versatility promises for tomorrow's homes is provocative. The five major buildings, in general form, are variations of the same rectilinear design, but each has its own character. And in every building, from the power plant to the styling studio, the use of color and lighting is distinctive.



Glass-paneled section in ceiling admits sunlight for the citrus plants. Exterior solar walls are 2" thick panels.



Reception area of office suites is bounded by easily moved plywood partitions. Ceiling is of opaque modular panels.



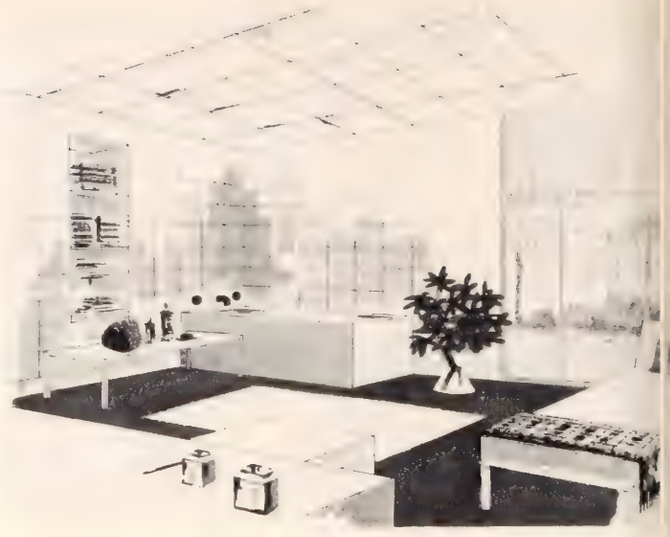
Interior walls [illegible]



Square light fixtures [illegible]

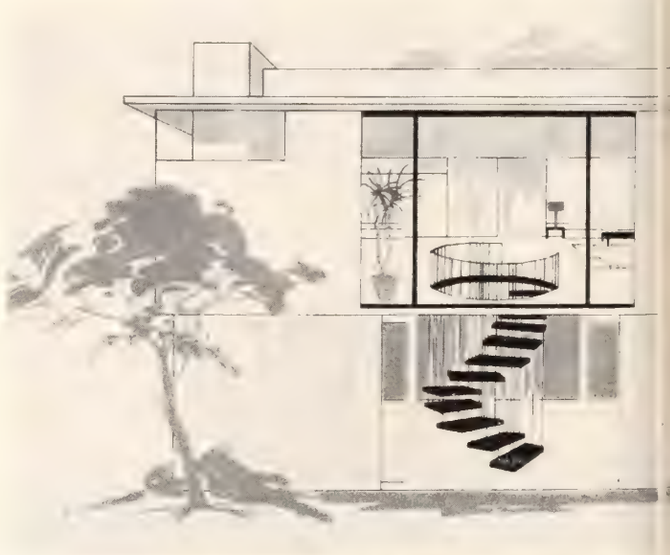
NEW HOMES ALREADY SHOW GM IDEAS

Again and again, the Technical Center confirms a vital architectural point: good contemporary design may be put to many uses. Indeed, a number of American architects, including some who helped plan the Center itself, have already incorporated features of the project in houses they have recently designed. In addition to the handsome adaptations shown in these sketches, the Center offers many practical details that may be followed in even the smallest of houses. Throughout the entire project, there is no superfluous molding or trim. Basic building materials are changed only when there is a perceptible change in the plane of walls. To make floor space seem larger and cleaner, synthetic tile blocks were laid with the pattern running continuously from block to block, instead of in the usual checkerboard manner. Heating and cooling systems use the same ducts. All hardware is made of the same metal. These and many other details reflect the infinite planning essential in building a Technical Center—or a fine house.





Bathroom ceiling of square, easily installed light fixtures is direct application of design feature in the styling studio. With thermostatic control, the degree of light may be varied as outdoor conditions change. The ceiling, primarily utilitarian, is also decorative in this adaptation.



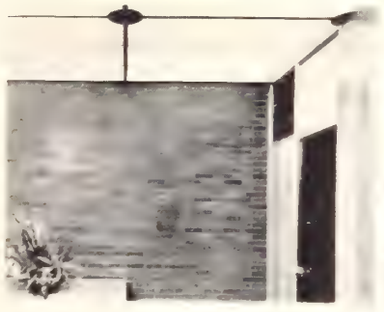


Adapted spiral stairway in sketch was recently built in a Westminster, Md., house. Though reduced in scale, it retains the same graceful lines, the same appearance of being suspended that are seen in the Center's Saarinen-designed stairway. Space required is no greater than for conventional stairs.
Architect: Henry Hebbeln

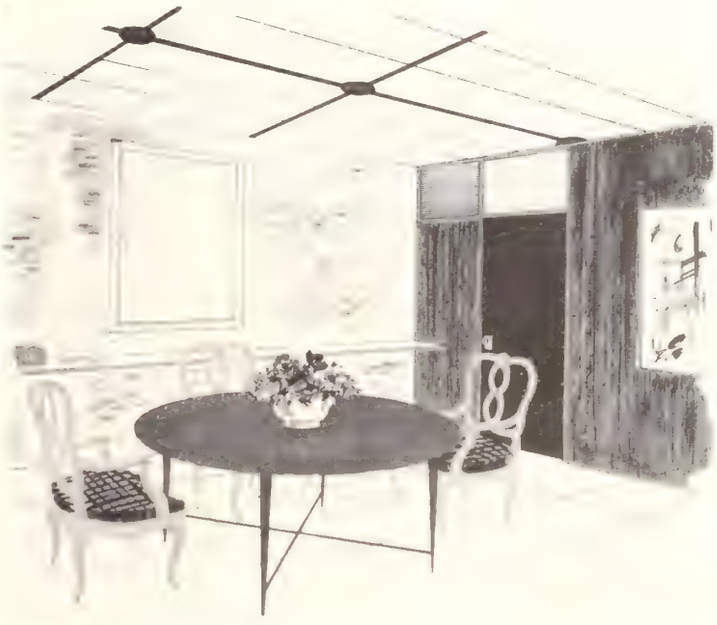


Ceiling panes of glass that join vertical glass wall in living room at right are a somewhat simplified version of design feature in a Technical Center lobby. Recessed circular ceiling fixtures are planned to high-light the wall and plants. Similar fixtures would suit a living room.





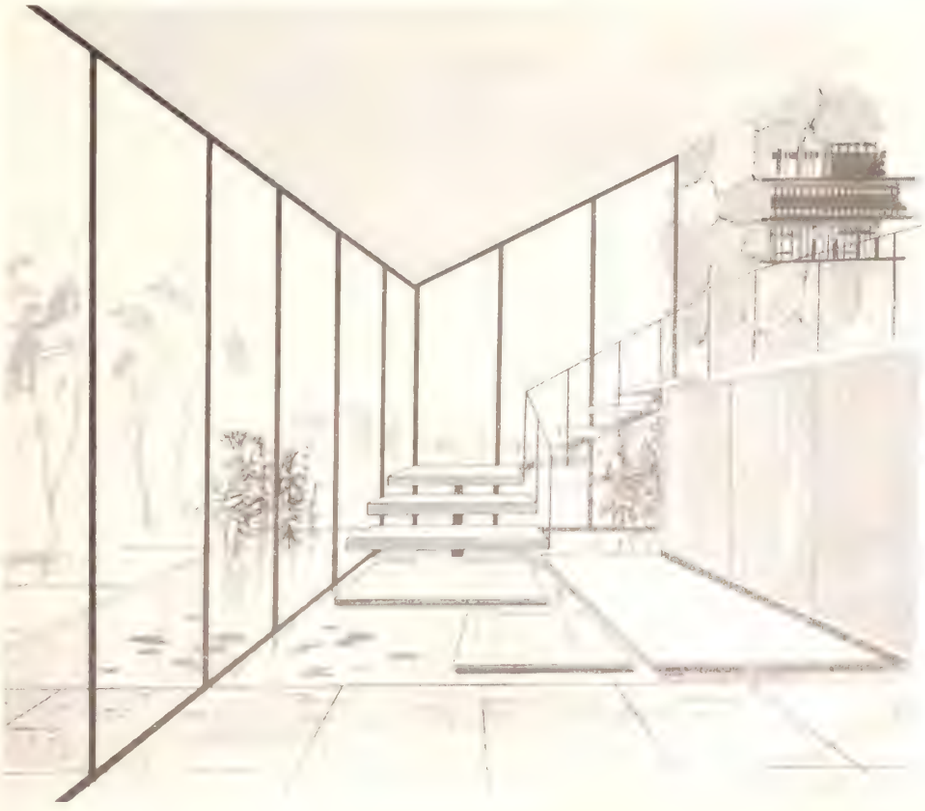
Movable wall partition, like those in Center reception room above, would permit a family to enlarge or reduce size of a dining room as needs change. The glazed brick wall, in a vivid yellow, blue or red, adds a refreshing interior texture which never needs special cleaning.





Terrazzo treads, right, rise above a shallow pool in manner of GM styling studio building stairway, above. Now installed in a new house at Barrington, Ill., the stairway leads to a balcony overlooking living room. Long rectangular slab is placed beneath a clothing wardrobe.

Architect: Edward D. Dart



Turning point in tables

This year signals a new era for tables. The cocktail table, the console or the end table that merely takes up space is vanishing. Today's tables are useful pieces of furniture and carry more than just their weight in a room scheme.



1. Serving tables on wheels emancipate the hostess



Bar cart turns to buffet server

◀ With leaves raised, bar cart (above and left) becomes a buffet. It has drawers for linens and silver, can take the place of a chest in a small room. Top is sturdy plastic. *By Grand Rapids Chair.*

KERTESZ

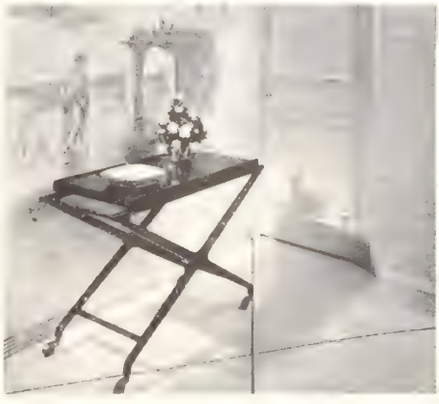




Tea table turns to dining table

◀ Drop-leaf tea table may be rolled to the terrace for tea, to living room for coffee, in the hall for informal meal. Each end drawer holds table accessories. *By Kindel.*





Snack table turns to server

◀ In a hall a neat walnut table with expansible, cork-lined top is handy for buffet parties. It may also be wheeled into a bedroom with breakfast tray. *By Baker.*

2. Side tables with hidden talents make the most of space





Lamp table turns to two pieces

◀ Folding cork tabletop [illegible] may be wheeled over sofa to serve as dining table. In limited space it can substitute for a cocktail table. *By John Widdicomb.*





Console turns to buffet table

◀ Versatile flip-top table for a hall switches from a slim console to a sizable serving table for buffet meals. Top is white cork treated with a plastic finish. *By Mueller.*





Game table turns to dining table

◀ The leaf that extends this table so that it can be used for dining is stored in the table itself. Top divides and slides open, and leaf lifts up into place. *By Widdicomb.*

3. Convertible cocktail tables take on new duties





Step table turns to coffee table

◀ A removable drawer unit makes the difference. Table may be placed at right angles to a wall with drawer unit at one end; without the drawer it is a coffee table. *By Imperial.*

KERTESZ



Coffee table turns to snack tables

Four elegant tables with polished brass posts may be used individually for after-dinner coffee or TV snacks. Assembled in front of a sofa, they form a 40" square cocktail table. *By Wm. A. Berkey.* ▶





Cocktail table turns to game table

Leaves that extend this table for games or buffet meals are stored in a drawer at each end. Drawer pulls out to support the leaf. Hand-marbleized finish will resist stains and scratches. *By Johnson.* ▶

Tables by members Grand Rapids Furniture Makers Guild. Shopping data page 107. Store list page 105.



Gardener's Month

In spite of songsmiths and lovers, the proper word for June is not tune or spoon or, for that matter, even moon; the word is roses.



First weekend

North and east: The season is about to close on evergreen planting. Plants dug with an earth ball burlapped around the roots should be set with care, the ball unbroken, the burlap folded back, not removed. Water weekly; it's drier than you think. . . . Order tall irises now, so you can get them planted by summer, have them growing vigorously before fall.

Mid-south: Be sure all summer bulbs are started before hot weather, especially gladiolus for August cutting, caladiums for cool August foliage. . . . Start tropical waterlilies.

South and southwest: Heat and drought call the tune now. Damp air and heat bring mildew; dry air and heat bring red spider. Remedy for both is water, direct or indirect. Best preserver of ground moisture is a mulch that will shade and cool the ground: hay, straw, hulls, clippings or cobs. Corrective controls: captan, sulfur or mildex for mildew; Aramite, Dimite or Ovotran sprays for spider mites. . . . Guard roses especially against both mildew and mites. . . . Azaleas and camellias need one more dose of fertilizer; nothing is better than an oak leaf compost, except perhaps cottonseed meal.

West, northwest: Watch for the natural "June drop" on fruit trees as clusters develop. If necessary, assist nature to leave apples about 8″ apart, peaches 6″, if you want finest quality.



Second weekend

Northern tier: The weeds are coming; this means the ground has become really warm, that mulching is in order so that the ground will get no warmer (good for roots) and the surface will be covered (bad for weeds). All which is good for the gardener. Clear and loosen soil surface before applying mulches, but always let ground warm up first lest growth be retarded. Rule: wait 8 weeks after last real frost.

Mid-south: There are half a dozen kinds of scale on evergreens that should be sprayed now. Half-strength oil sprays have been largely superseded by malathion. Rhododendron, hemlock, yew, holly: always spray upward from beneath leaves and branches. It is the insects emerging from the scales that you must reach, not the scales, so timing varies except in importance.

Deep south: Poinsettias may benefit from a little pruning; growth tips removed will root readily to give you more plants. . . . Dig and replant bulbous iris after fourth year in one spot. . . . Don't let suckers or sideshoots develop on dahlias.

Southwest: Mist sprays or "fogs" are best means of conserving precious water. Applied in forenoon, especially when supplemented by lath shades, mists may do more good than fifty times the same amount of water applied by indiscriminate sprinkling. High hose pressure and good nozzle improve fog, conserve water.



Third weekend

Northeast: Take special measures to protect hybrid delphiniums from breakage by strong winds. Tie stems to stout stakes in at least three places: near bottom, center and just below flowers. After bloom, spikes should be cut back near ground to encourage autumn flowering. Use poison bait for slugs.

Mid-south: You may not have perennial luck with delphiniums except where winters are long and cold, but you can sow fresh seed every year and treat them as biennials. . . . Boxwood is harmed more by spider mite than leaf miner. Weekly soaking around roots helps to create conditions spiders like least.

Deep south: More and more gardeners are finding they can grow daffodils and tulips. Gamble a few dollars and order good bulbs now. Deep planting (daffodils at least 8″; tulips 12″-18″), plenty of fall moisture, will keep your investment safe.

Southwest: While most of the commoner succulents go dormant this month, lying low till September, many cacti keep right on growing. Water dormant plants only once a month. Feed the active cacti with liquid fertilizer—also once a month.

Northwest: Experienced iris growers will divide two- or three-year clumps soon after flowering, replanting new side rhizomes singly or in pairs. With early planting leave foliage uncut. Discard worthless centers of old clumps; they will not bloom again.



Fourth weekend

Northern tier: Seeds of biennials and perennials sown now in a raised seed bed (of 1″ by 6″ boards set 4″ in the ground to hold a fine mixture of ⅓ loam, ⅓ sand, ⅓ peatmoss) should produce fall plants large enough to winter well either where they are intended to bloom or in transplanting rows. Press seeds into bed in rows 6″ apart and cover with loose straw or salt marsh hay or by lath or muslin shading. Bed should never be allowed to dry out. Recommended: Chater's double hollihock, Newport Pink sweet William, Butterfly Hybrid pansies.

South: Prune to the ground all rambler rose canes that have flowered. Remove similarly all stems of climbers that have borne flowers three years. Rejuvenation early in the summer improves flowering next year. . . . Last practical date to set out rooted chrysanthemum cuttings.

Southern California: Remember that potted plants, so pleasant on summer terraces, dry out much more quickly, and become waterlogged more quickly, than those with limitless soil around them. So pay special attention to watering. The pleasures of a movable garden of flowers will pay you for your trouble.

San Francisco Bay: This is the season of night fogs, when fuchsias, begonias, gloxinias come into their own. Enjoy those you have; make a mental note to have more of them next year.

For late gardening news throughout the month, tune in H&G's Garden Editor Ralph Bailey, each Saturday on **MONITOR** *NBC's weekend radio service.*

STORE DIRECTORY

e tables shown on pp. 100-103 are available at (or may be ordered from) the 'owing dealer members of the Grand Rapids Furniture Makers Guild.

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lene, Texas ..... Waldrop Furniture Co.
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Midland, Mich. ..... Sawkins Furniture Stores
Milford, Conn. ..... Wayside Furniture Shop
Milwaukee, Wisc. ..... Klode Furniture Co.
Minneapolis, Minn. ..... Levoy, Inc.
Mitchell, S. D. ..... Johnson's, Inc.
Mobile, Ala. ..... Adam Glass & Co.
Montgomery, Ala. ..... Frank Tennille Furn. Co.
Montreal, Quebec, Canada ..... Henry Morgan & Co. Ltd.
Muncie, Ind. ..... Fosdick's, Inc.
Nashville, Tenn. ..... Period Furniture Co.
New Bedford, Mass. ..... The Chas. F. Wing Co.
New Britain, Conn. ..... B. C. Porter Sons
New Castle, Pa. ..... J. R. Frew Co.
New Haven, Conn. ..... The H. M. Bullard Co
New London, Conn. ..... Shafner's, Inc.
New Orleans, La. ..... Nu Idea Furniture Co.
New York, N. Y. ..... B. Altman & Co. Bloomingdale's
Niagara Falls, N. Y. ..... Cornell & Daggett
Norfolk, Va. ..... Willis Furniture Co.
North Hackensack, N. J. ..... Huffman & Boyle
Norwich, Conn. ..... Silberman's, Inc.
Oakland, Calif. ..... Bonynge Furniture Co.
Olean, N. Y. ..... Bradner's
Omaha, Nebr. ..... Orchard & Wilhelm
Paducah, Ky. ..... George A. Weitzel, Interiors
Peoria, Ill. ..... J. R. Marshall & Sons
Phoenix, Ariz. ..... Lou Regester, Inc.
Pittsburgh, Pa. ..... Beck's Charter Oaks
Portland, Ore. ..... Paul Schatz Furniture Co.
Portsmouth, N. H. ..... Margeson's
Pottsville, Pa. ..... L. Hummel's Sons
Providence, R. I. ..... Joseph Marcus & Co.
Provo, Utah ..... Utah Valley Furniture Co.
Quincy ..... Roy Bennett Inc.
Racine, Wisc. ..... Porter Furniture Co.
Rahway, N. J. ..... Koos Bros.
Richmond, Va. ..... Sydnor & Hundley
Riverside, Calif. ..... Huffman's
Rochester, N. Y. ..... Lauer Furniture Co.
Rockford, Ill. ..... House of Lindberg
Sacramento, Calif. ..... John Breuner Co.
Saginaw, Mich. ..... Henry Feige & Son
St. Petersburg, Fla. ..... Robert Watters Home Furnishings
Salem, Ore. ..... Henry Meyers Furniture & Interiors
Salt Lake City, Utah ..... Crawford & Day
San Antonio, Texas ..... G. A. Stowers Furniture Co.
San Jose, Calif. ..... Robinson & Sons
Santa Barbara, Calif. ..... Paulson Studios
Schenectady, N. Y. ..... Ras Furniture & Gifts
Sharon, Pa. ..... J. M. Willson & Sons
Sioux Falls, S. D. ..... Johnson's, Inc.
South Bend, Ind. ..... The Ries Furniture Co.
Spencer, Iowa ..... Twetten Furniture Company
Spokane, Wash. ..... Barclay & Brown
Springfield, Ill. ..... The John Bressmer Co.
Springfield, Mass. ..... The Red Lion Shop
Syracuse, N. Y. ..... E. W. Edwards & Son
Tacoma, Wash. ..... Saxton's, Inc.
Tampa, Fla. ..... Maas Brothers
Terryville, Conn. ..... Terryville Furniture Store
Toledo, Ohio ..... Treuhaft Brothers
Toronto, Ontario, Canada ..... The Robert Simpson Co. Ltd
Torrington, Conn. ..... Smith-Tompkins Co
Tucson, Ariz. ..... Johnson's Furniture Co.
Tulsa, Okla. ..... Cathey Furniture Co.
Uniontown, Pa. ..... Sidney's Fine Furniture
Urbana, Ohio ..... The Rock Shop
Utica, N. Y. ..... E. Tudor Williams Co.
Ventura, Calif. ..... Paulson Studios
Washington, D. C. ..... Mayer & Company
Waterbury, Conn. ..... Hampson-Mintie-Abbott, Inc.
Wausau, Wisc. ..... Radandt Furniture Co.
Westerly, R. I. ..... Westerly Furniture Co
Wichita, Kan. ..... James L. Rauh
Wichita Falls, Texas ..... Huff Furniture & Art Galleries
Wilkes-Barre, Pa. ..... Fowler, Dick & Walker
Williamsport, Pa. ..... J. P. & M. Sullivan
Yakima, Wash. ..... Harold H. Schultz
Youngstown, Ohio ..... The Lowry Furniture & Carpet Co.



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Cover

Mexican split bamboo baskets, 10" deep, 12" diameter, $1.25 each. Willow basket with handle, insulated, 22" high, $12.50. American Basket Corp.
Aluminum sauce pot, 44-qt. size, $50.20; with cover, $57.35. At Nathan Straus-Duparquet, 33 East 17th St., N. Y. C.
Tablecloth, Stigolon plastic, "Strimla" pattern, 50" wide, $3.95 a yard. At Bonniers, 605 Madison Ave., N. Y. C.
Napkins, pink and nasturtium linen, 75c each. At Halle Bros., Cleveland, Ohio.
Italian copper mugs, 59c each; salt and pepper mills, $8.95 each; aluminum folding table, $9.95; square chopping block, $4.50. At Burdine's, West Palm Beach, Fla.
Brazier, 24" diameter, with 7" semi-pneumatic wheels, $18. Kamkap.

Summer living by the Sea

Page 66:
Place mats, varicolored stripes; plain blue silk napkins. Set of six each, $36. At Cobblestone Gardens, 327 Worth Ave., Palm Beach, Fla.

Page 68, top, left:
Blind, made of bark, $1.50 a square foot. Edward Fields, Inc. (through your decorator).

Right:
"Port-a-Screen" panels, 30" x 72½", $90 a panel; poles, $17.90 each. The Stiffel Co.
Coco matting, $2.25 a square yard. William Gold, Inc.

Bottom, left:
Rattan "Troyloafer," $39.95; umbrella covered with plasticized Troy-print, $79.95. Troy Sunshade Co.

Page 69, top, left:
Floor stain, Martin-Senour Co.
Chest painted with "Larcoloid" plastic paint. Carpenter Morton.

Center:
Wallpaper, "Sea Shell" pattern, black on white, $7.50 a roll. Pageant Wallpapers (through your decorator).
Table, "Chowbench," 60" long, $45. Foam rubber cushions, covered with Madagascar cloth, $15 each. Tropical Sun.

Right:
Zippered foam rubber chair cushions, slipcovered in sailcloth; 3 shapes, $2.98 each. Leonard Schur.

Bottom, left:
Willow hampers: 20" square, $3.65; 18" square, $3.25; both 6" deep. At Basket Bazaar, 133 West 3rd St., New York, N. Y.

Right:
Cedar picnic table, 48" long, $31.95; benches, 48" long, $17.95 each. Yeoman Corporation.
Stools, 18" high, 16" diameter; matching table (not shown) has 36" diameter glass top. Four stools and table $120. Tropi-Cal.

Page 76:
1. Portable dry cell lantern, $2.98; batteries extra. Delta Electric Co.
Bernz-O-Matic stove, $9.95; lantern $10.95. Otto Bernz Inc.
Tea kettle, 2-quart size; gold finish aluminum, $4. At Tomorrow's Heirlooms, 134 Liberty St., New York, N. Y.
2. Ice pail, stained white cedar; 2-gallon size, $10.95. At B. Altman & Co., Fifth Ave. and 34th St., New York City.
Folding stool, 15" high, $25. Murray Furniture Manufacturing Co.
Chaise, rattan with leather arm rests, $195. At Georg Jensen, 667 Fifth Ave., New York, N. Y.
3. Insulated bag, "Nappy Two Temp," $12.95. Nappe Smith Mfg. Co.
Bottle opener, "Handy Dandy," $2.98. Bellern Research Corp.
4. Ice chest, "Rambler," with removable food tray, $12.95. Metalcraft.
Mexican rush cushion seat, $3. At Pan American Shop, 822 Lexington Ave., N. Y. C.
French bread cutter, stainless steel blade, $9.50. At Soupçon Gift & Food Shop, 203 East 61st St., N. Y. C.
Tablecloth, "Carnival Stripe," in pastel gray, pink, lime on white, $2. At Singer Home Products Corp., 121-03 Sutphin Blvd., Jamaica, L. I., N. Y.
China "Plank Plate," 8" diameter, $2. At Langbein Giftwares, 161 Willoughby St., Brooklyn, N. Y.

Page 77:
1. Picnic bag, 17" long; insulated, washable, waterproof; $7. Fashioncraft Products.
Suitcase, aluminum and canvas, 22" long; $25. D. D. & Leslie Tillett, 170 East 80th St., New York, N. Y.
Bumblebee kite, $1. Austen Displays, 133 West 19th St., New York, N. Y.
2. Willow beach hamper; opens to form a beach seat, $18. American Basket.
Beach towel, "Arabesque;" tassels on ends, $8. Striped beach towel, "Samarah," $4. Martex.
3. Portable sunshade, $17; sun chaise, $15; sun lounge with terrycloth towel to cover or lie on, $27.50. Jiffy Join.
Bucket, Thermex lined, gallon size; plastic with brass-finished stand, $17. Henry & Miller Industries.
4. Umbrella, "Diana," double faced, $75. At White Mountain Ski Shop, 36 West 46th St., New York, N. Y.
Beach ball, $2. Ideal Toy Co.
5. Beach towel, "Reserved," 36" x 72", $6. Martex.
Suitcase, aluminum and canvas; 18" long, $15. D. D. & Leslie Tillett, 170 East 80th St., New York, N. Y.
Beach bag, "Cruiser," burlap with white plastic lining, $5. I. B. Kleinert Rubber Co.
6. Orange linen shorts, $15. At Stinchfield, Nantucket, Mass.
Beach toys: shovels, $1.50; pail, $1.75. At Worth Avenue Toy Shop, Palm Beach, Fla.
Shirt, $18; beach towel, 2' x 3', $10; suitcase, aluminum and canvas, $25. At D. D. & Leslie Tillett, Palm Beach, Fla.
Cabanatent, "Surf-sider," collapsible aluminum frame, water repellent fabric. Pink and charcoal, $95; green and white, $89.95. At Abercrombie & Fitch, Madison Ave. & 45th St., N. Y. C.
7. Transistor portable radio, $49.95. General Electric Co.
Patio beverage set, pitcher and six mugs, $8. At B. Altman & Co., Fifth Ave. & 34th St., New York, N. Y.

Summer at home

Page 78:
1. Rug, hand loomed wool, designed by Saul Borôsov; 2' x 5'; $45. At Georg Jensen, 667 Fifth Ave., New York, N. Y.
Trays, black papier-mâché, lacquered; 60c each. At Japan Folk Craft Co., 172 West 4th St., New York, N. Y.
Portable TV set, $129.95. General Electric Co.
2 Side chair, iron frame, mesh seat and back; rust resistant; $45. Plastic-covered cushions, Kapok filled, $18 each. "Ivanhoe" table with canopy; iron frame; table, 34" square, glass top. Canopy portion knocks down. Over-all height, 12 feet. $446. Bob Anderson.
3. Pillow, striped denim on one side, solid color on other side; 18" square; $5. Bloomcraft.
Peacock chair, rattan, $60. Strawberry pot, $49.50; both painted H&G Cerulean Blue. At Mayhew Shop, 603 Madison Ave., New York, N. Y.
4. Pillow, black poplin, 12" diameter, $2; orange poplin, 12" square, $2. Bloomcraft.
Parasol, bamboo frame, paper covered, $1.25. At Japan Folk Craft, 172 West 4th St., New York, N. Y.
5. Buffet tables, 14" x 17", fold for storing. Set of 4 tables with storage rack, $17. Plaut & Lederman.
6. Table, wrought iron base, Formica top, 18" x 54", $69.50. Advance Design.
Dishes, "Watermelon Scallop," $3.50 each; platter, 17½" diameter, $20; both overglazed Italian ceramics, hand-painted. Ed Langbein Originals.
7 Stacking chairs, wrought iron and plastic, $20 each. At White Mountain Ski Shop, 36 West 46th St., N. Y. C.
Planter, 42" high; $9. At Mangel's Garden House, 100 Skokie Highway, Wilmette, Ill.
8. Pontova straw place mat, by Dinsmore; $2.50 each. At Montici, 859 Lexington Ave., New York, N. Y.
Salad bowl, servers, four small bowls, $5. Styson Art Products Co.
9. Folding sling chair, rust resistant steel, brass trim; chair pad covered with sailcloth. $43. Directoire chair, heavy cane and pewter color wrought iron frame. Fade resistant sailcloth covered cushion. $75. John Vesey, Inc.

Page 80, top, left:
Brazier, "Kook-Out," 24" diameter, $40. Kamkap, Inc.
Table, 48" long; benches, 48" long; wrought iron painted turquoise, $59 the set. Gallo Original Iron Works.

Right:
"Tropi-Cabana," $249.25. Sea-Lawn Products Company.

Bottom, left:
Rug, "Shag" clipped pile 12" squares, available in white, tan, gray, yellow, brown, orange, red, green, blue, black; $1.50 a square. Continental Importing.

Right:
Sailcloth, "Topsail," Caribbean Blue and white form signal flag designs for cushion covers. $1.29 a yard. Wellington Sears Co.

Page 81, top, left:
Wallpaper, "Bamboo," $8.25 a roll. Woodson Wallpapers (through dec[illegible] tors).

Center:
Awning, "Hide-a-Way," The Astru[illegible] (custom made, through your dea[illegible]

Right:
Cushion. Make it yourself, using g[illegible] and chartreuse felt, each, $4.95 a y[illegible] Central Felt Co.
Screen house, "Paget," 9' x 12', $[illegible] Durall Products Co.

Bottom, left:
All-cotton printed panel, "Fancy Fr[illegible]" $10.95 each. North American Lace [illegible]
Everglaze cotton percale, 50" w[illegible] Milium insulated; yellow, aqua, r[illegible] $3.75 a yard. Knoll Textiles, Inc.

Right:
Chaise and ottoman, $39.95. The [illegible] Gerdau Co.
Matting, 3' x 6', unbound, $1.25. [illegible] Miya Co., 37 East 28th St., N. Y. C

Pages 82, 83:
Curtains, "Savannah" white print[illegible] white silk, designed by Vera; 50" w[illegible] $11.25 a yard. F. Schumacher & [illegible] (through your decorator).
Slipcovers, "Candy Stripe," nar[illegible] printed stripe on Innerglow Everg[illegible] minicare cotton, 36" wide, $1.80 a y[illegible] Wamsutta Decorating Fabrics.
Sofa, walnut frame, natural oil fin[illegible] 80" long; $594 in muslin. Avard.
Dux armchair, walnut finish; [illegible] back; foam rubber cushion. $136 [illegible] muslin. At George Tanier, 521 Madi[illegible] Ave., New York, N. Y.
Coffee table, laminated plastic [illegible] steel base with black lacquer fini[illegible] 48" long. $96. Knoll Associates.
Bamboo birdcage, $11.50. At Miya [illegible] 39 East 28th St., New York, N. Y.
Cache-pot, palm, from India, about [illegible] high; $2.50. At Basket Bazaar, [illegible] West 3rd St., New York, N. Y.
Telescopic lamp, black lacquer fin[illegible] $78; white pleated shade, $9.75. [illegible] Bonniers, 605 Madison Ave., New Yo[illegible]

At the Mountains

Page 88, top, left:
Table from *How to Make Built-in F[illegible] niture,* by Mario Dal Fabbro, $6 [illegible] published by F. W. Dodge Corp., [illegible] West 40th St., New York, N. Y.
For reprints of working drawings [illegible] specifications of cabinet with hin[illegible] table, write to H&G Reader Service

Right:
Wood crib, 45" diameter, 5½' hi[illegible] $15. At Hammacher-Schlemmer, [illegible] East 57th St., New York, N. Y.

Below:
Convertible bench with foam rub[illegible] cushions; 41" long, extends to 5[illegible] With uncovered cushions, $130; w[illegible] covered cushions, slightly more. [illegible] signed by Yngre Ekstrom. At Geo[illegible] Tanier, 521 Madison Ave., N. Y. C.

Bottom, left:
Rug, Mouton squares in beige [illegible] black or white and black; 1" pile. C[illegible] tom made (6' x 9', $432). Coury Ru[illegible] Inc., 515 Madison Ave., New York.

Center:
Tote bag, made of palm, $3.50. At B[illegible] ket Bazaar, 133 West 3rd St., N. Y.
Child's rattan chair, from Hong Ko[illegible]

95. At China Dry Goods Co.. 775 annan St.. San Francisco. Calif.

ght:
othes rack and shelf combination. 2" long; seven double hooks. $28.50. Finsven. 508 East 74th St.. N. Y. C.

ge 89, top, left:
cking chairs; beech frame. plastic t and back; $35 each. At George nier. 521 Madison Ave.. New York.
g, hand-loomed wool. designed by ul Borosov; 4' x 7'. $90. At Georg nsen. 667 Fifth Ave.. N. Y. C.

ght:
rrace tent. 9' 6" x 9' 6". $118; net rch screen. to fit tent. $28; poles and kes extra; portable. Morsan Tents.

ttom, left:
ats from *How to Make Built-in Fur- ure,* by Mario Dal Fabbro. $6.95. blished by F. W. Dodge Corp.. 119 est 40th St.. New York. N. Y.
r reprints of working drawings and ecifications of breakfast or game rner. write to H&G Reader Service.

ttom, center:
ammock. multi-colored hemp. 8' ng; $10. At Fred Leighton. 15 East h St., New York. N. Y.

wn Games

ge 85:
wn bowls. Set of four bowls and jack ll. $55. At F. A. O. Schwarz. 745 fth Ave.. New York. N. Y.

ge 150:
oquet set. "Roehampton." $46; ther ball set. $16: deck tennis set. $5. rchery equipment: bows. $4-$18; rows. $5-$18; badminton set. $25; lympic rings. $3. Sportcraft Co.

The turning point in tables

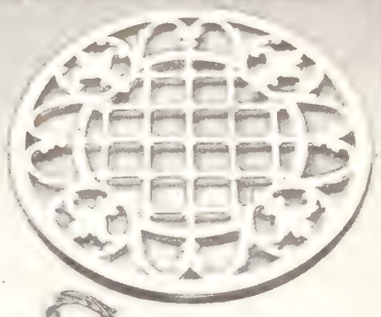
Page 109:
Photographed at the New York City home of Mr. and Mrs. Samuel Marco. Decorator. Melanie Kahane

Page 191, top and center:
Photographed at the New York City home of Mr. and Mrs. Irving Koerner. Decorator. Melanie Kahane.
Bottom:
Photographed at the New York City home of Mr. and Mrs. Samuel Marco. Decorator. Melanie Kahane.

Page 102, top:
Decorator. Ellen McCluskey.
Center:
Photographed at the New York City home of Mr. Robert Sterling. Decorator. Melanie Kahane.
Bottom:
Photographed at Mallory & Tillis Interiors. decorators.
Glasses. $36 doz.; pitcher. $20: compote. $12.50 (all bamboo bound) ; tray. straw and bamboo. 18" diam.. $4: "lemon" ceramic plates. $24 doz.; salad forks. stainless steel. bamboo handle. $24 doz.; matching butter spreaders. $24 doz. At Langbein Giftwares. 161 Willoughby Street. Brooklyn. N. Y.
Pillows. red "Luxury" fabric with tassels on each corner; 20" square. $7.95 each. Bloomcraft.
Rug. Moroccan "Pharaoh." beige and brown. 27" x 52": nylon and rayon cut pile. $12.95. E. T. Barwick Mills.

Page 103, top:
Photographed at the New York City home of Mr. Robert Sterling. Decorator. Melanie Kahane.
Bottom:
Decorator. Ellen McCluskey.

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Corkscrew

CHAMPAGNE: BOTTLED GAYETY

by James A. Beard

I think of champagne as the symbol of all that is wonderful and exciting in French culture. Its shimmering gold has the charm of French fashion; its delicate bouquet, fruity with the light aroma of grapes, has the elegance of French art; the effervescent tang on the tongue has the incisiveness of French wit.

All light sparkling wine is not champagne. The correct general term for wines that sparkle is *vins mousseux*, and they are made in many wine areas. Champagne refers only to the sparkling wine from a tiny region, the Champagne district of France. The word is exclusive, just as Bordeaux refers only to wine from Bordeaux, and cognac only to brandy from Cognac.

The Champagne district has a rather severe climate for growing wine grapes. Autumn may be cold there; the spring frosts bite. Under the thin soil lies a vast deposit of chalk. Yet these apparent drawbacks have been used as assets. The vineyards face the sun on the slopes of a low, hilly plateau—not too high because they would be exposed; not too low because the frost collects in the valleys. The chalk of the soil reflects the sun, and the rays shed a whitish glare over the slopes.

Once it was red

The growers of Champagne are proud of a planting system that has evolved over hundreds of years. Some vines are planted well up on the slopes, others in more sheltered positions; some bask in a glare of sun, others have less. Grapes from the various vineyards contribute different qualities: roundness, bouquet, delicacy. It is the carefully calculated blending of these different qualities from various vineyards that makes a fine champagne.

The wine of Champagne has a long history. Roman legionnaires found vineyards when they first marched into Gaul, and the Romans who settled in Champagne made wine themselves. Old Roman wine cellars are still there today. The Champagne wine of 2000 years ago was a red wine, not the golden glory we know, but it must have been good. When it threatened to put the wines of Roman Italy to shame, the Emperor Domitian, in an instance of protecting an imperial industry, ordered the vines of Champagne to be destroyed. Two hundred years later they were replanted, and Champagne has flourished ever since as a wine region.

Beginning with the crowning of King Clovis in the year 496, Reims, the capital of Champagne, became the scene of French coronations and champagne the coronation wine. In fact, champagne became so important at royal affairs that both French and English kings owned vineyards just to be sure of a regular supply. England's King Henry VIII, a historic gourmand, owned a Champagne vineyard and drank huge amounts of the wine. Even then the wine was not today's golden magic. It was an excellent light red, probably similar to Bordeaux.

The "bewitched" bottles

Yet there was something strange about this wine—something that caused local peasants to call it "bewitched" or "bedevilled". Some years in the spring there would be an unexplained stirring in the bottled liquid. It would bubble up vigorously and spill out over the cellar floors. Those who sampled the little that could be salvaged found it unbelievably delicious. How could it be saved? How could it be kept in the bottles?

By tradition, credit for capturing the magic fizz goes to a Benedictine monk, Dom Perignon, who in 1670 became cellarer of the monastery at Hautvilliers, in the heart of Champagne. The good Dom liked his work and liked the wine. He spent the rest of his life



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"**Recipe" for a Continental tray**—Take your theme from Libbey's new "Seville" glasses. Pick up the bold black and pink of their free-form design in pottery, place mats. "Seville" in 10-oz. and 14-oz. tumblers, about $3.50 for a set of 8, boxed. Pilsners about $5.50

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CHAMPAGNE: BOTTLED GAYETY

(Continued from page 103)

diligently trying to improve it. Probably from itinerant Spanish monks. Dom Perignon learned about corks made from the bark of a tree in Spain. He introduced their use and devised a way to anchor the corks firmly in the bottles. He may have been the one to discover—or to understand—that an early cold spell stopped the first fermentation of the wine and that then it resumed fermentation in the spring. Most certainly, Dom Perignon laid down temperature rules. Finally, he devised the blending, that art of combining grapes from different vineyards to produce a balanced wine. Today Dom Perignon's statue looks down from pedestals throughout the Champagne district. He stands in stone, clutching a glass filled with his own concoction. He beams with satisfaction.

Already the favorite wine of royalty, champagne now became sought after by all who could afford it. In fashionable circles in every European capital, and even across the seas in the growing new world—in Boston, New York and Philadelphia—champagne became the wine of wines. Elegant ladies sipped it with delight and confidence. Madame Pompadour had said: "Champagne is the sole wine a woman who is careful of her beauty can drink. You can drink it all evening and still be beautiful when you wake the next morning."

Fountain of champagne

In the Gay Nineties and the Edwardian period champagne became the symbol of success. Newly "arrived" millionaires tried to outdo one another giving champagne parties. At one lavish affair the Majolica fountain in the courtyard of the famous Savoy Hotel in London spouted champagne all evening. Another magnate had the same courtyard flooded so he could serve a champagne dinner to guests in a floating gondola.

Always in demand, champagne is of course expensive, and it can never be cheap. Machines offer no short cuts that might replace the years of care that go into the production of each bottle. The wonder is that it costs so little.

The *vendange* or grape harvest in Champagne begins a cycle that will not be finished for 7 or 8 years. Harvest time is determined by the weather. At the crucial moment the call goes out for pickers; all over the district men and women swarm along the roads and lanes to the vineyards.

Meanwhile, the growers are quickly getting huge dormitories ready and stacking baskets in the courtyards. Although everyone works hard, long hours, there is a festive air about the harvest. Many grape pickers may not have seen one another for a year and there's much news to be exchanged. The food that the growers give the *vendangeurs* is abundant and delicious, and each worker receives a daily ration of wine. I have had some memorable meals with grape harvesters in Champagne.

The pickers range quickly up and down the long rows, and as their baskets fill they empty them into large containers. The grapes are trundled off to the press house for sorting: all under or overripe bunches are discarded.

Mixing is the secret

Grapes from different vineyards are pressed separately. Most people are surprised to hear that both red and white grapes are used in champagne. The red grapes are run through the presses very quickly to prevent the skins from coloring the wine. There is a very small amount of champagne made from white grapes only. It is generally known as *Blanc de Blancs* and is liked by people who prefer an exceedingly light wine. From the press houses the juices are carted in barrels to the cellars of the champagne firms. Here it rests for 20 to 30 days while the first fermentation takes place.

After this step, the cellar master faces the most important task in the making of champagne—blending the "cuvée." He tastes and mixes, mixes and tastes the various wines until he finds just the right combination of body, bouquet and delicacy of flavor. He must be able to "visualize" how the green wine will taste when it is mature and mellow. Each great champagne firm has its own standard in blending. During blending, if the cellar master finds the wine is not up to the usual quality, the firm will not bottle it as vintage champagne. Instead it will be blended with fine wine reserved from a previous vintage. This blend must also meet a high standard, and the wine will be sold at a lower cost—as non-vintage champagne. Such a wine from a reputable firm often equals or even surpasses a vintage wine from an obscure house. This is an important point to keep in mind when you shop for champagne.

Early in spring the wine is bottled, the corks are fixed with

(Continued on next page)



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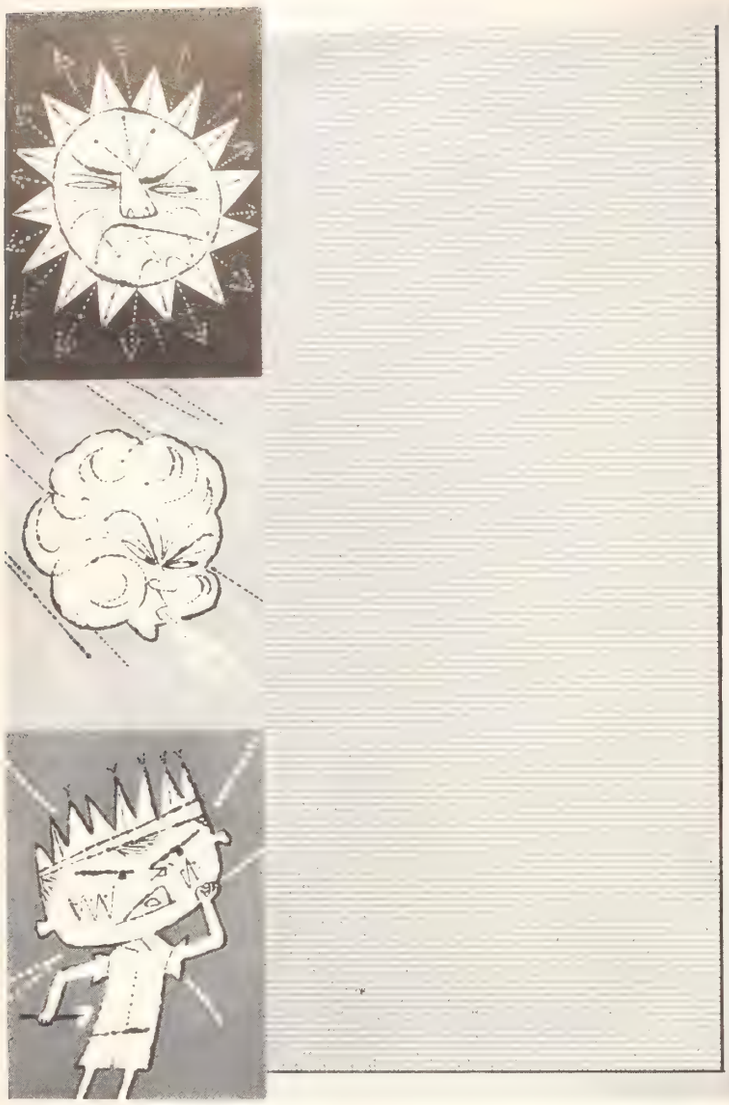


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CHAMPAGNE:

steel clamps and the bottles are stacked like piles of cord-wood in the deepest part of the cellar. Some enormous cellars hold millions of bottles arranged in seemingly endless rows. I once lost my way in such a cellar, walking a twisting, turning path through the maze. Fortunately, just as I had decided to drink my way out, I was rescued by one of the cellar master's assistants.

Bottlers' ballet

When the warm spring comes and the sap begins to rise in the vines, the bottled champagne becomes "bewitched"—it ferments a second time. This intermittent fermentation continues sometimes for as long as four years and during this period the bottles are not disturbed.

Fermentation develops a sediment in the wine: to remove it the bottles are placed in special racks, their necks slanted toward the floor. Each day skilled workmen go along the rows, twisting and jiggling each bottle to loosen the deposit and force it toward the neck. When I watch these men, I am reminded of a ballet of automatons: a deft twist of each wrist, move a step, both hands shoot out, two more twists, and on again. Day after day, week after week they repeat this, gradually tilting the bottles farther forward. Finally the sediment goes into the necks of the bottles.

How does the sediment get out of the bottles? First of all the necks of the bottles are frozen to hold the sediment together. Then a trained workman comes into the picture. The cork is removed with a twist of the hand. The gas inside pushes out the sediment; the workman rapidly adds wine to fill the space, plus a slight dose of cane sugar dissolved in champagne. The amount of sugar added governs the sweetness of the wine.

Now the wine is corked, wired and sealed. All this is done with the utmost speed so that none of the "fizz" of the champagne is lost. Altogether, the creation of champagne is time consuming, costly and requires years of skill. How could it be cheap?

The elegance that is champagne makes it well worth an occasional splurge. Here are some suggestions to help you get the most enjoyment out of it:

How to buy champagne:

There are 12 to 15 truly great champagne firms. Go to a reputable wine dealer and trust his judgment. Remember, non-vintage champagne from a fine firm is a good buy, and the nearest thing to a bargain in champagnes.

If you are shopping for vintage champagne, these are the years to look for:

1928: an outstanding vintage of which a very small amount is still available; of course, the wine will be unusually costly since it is a curiosity by now.

1937: another outstanding vintage still available in a few leading shops.

1943: a very good vintage: the wines are scarce but can be found.

1945: a good year, still generally available. These wines are full bodied, but not as well balanced as those of the great vintages.

1947: a great year producing soft, full bodied wines. These should be easy to find.

1949: another great year of well-balanced wines, easily available.

1950: a good year, but not many of the wines are on the market yet.

1952: very great, probably the best since the war. These are just being shipped now.

1953: outstanding and will probably equal the champagnes of 1928. Watch for these in the future; they are not yet ready.

Champagnes range from very dry to very sweet and the designations on the labels are confusing. Here is what they mean:

1. Brut or English Market and English Cuvée: This is the driest and, in my opinion, the finest. It is the best choice for an aperitif and for drinking throughout the meal.

2. Extra dry: Actually this type of champagne has as much as 2 per cent additional sugar and is noticeably sweeter than brut.

3. Sec: Although this is the French term for "dry", the wine contains as much as 6 per cent additional sugar and is definitely sweet.

4. Demi sec and doux: Both exceptionally sweet. No leading champagne producer would waste good wine on these two products. They are always made of champagne too poor in quality to stand by itself.

The regular champagne bottle holds ⅘ of a quart and will give you about 6 to 8 glasses of wine, but few people are satisfied with only one glassful. Order generously for a party: it is better to serve a good still wine and have enough than to be skimpy with champagne and run out.

Other bottle sizes in champagne are:

BOTTLED GAYETY *(Continued)*

1. Magnum: equals 2 bottles
2. Jeroboam: equals 4 bottles
3. Rehoboam: equals 6 botles
4. Methuselah: equals 8 bottles
5. Salmanasar: equals 12 bottles
6. Balthazar: equals 16 bottles
7. Nebuchadnezzar: equals 20 bottles

These larger sizes are sensible buys for big parties and most certainly they look dramatic. Champagne also comes in half bottles and splits. Wine bottled in such small amounts does not keep well and it is more expensive in the long run. Splits and half bottles do, however, make excellent gifts for friends in the hospital.

What price will you have to pay for champagne? It is impractical to be specific on this subject, since the cost of a bottle of champagne varies considerably from state to state and from region to region. The price you pay is affected by the distance the bottle has traveled and the shipping costs; by the state or local taxes on the wine; and by local practices in mark-up of the item. The variations in price are extremely wide: they are reckoned in dollars, not in nickels and dimes.

In general, you can expect to pay more for champagne than for still wine. (There are few exceptions. Some great and rare still wines will cost as much or even more.) You will pay more for brut champagne than for the sweeter types. An outstanding vintage wine will not necessarily cost any more than a champagne of a lesser but good vintage. The cost of production, shipping and taxes is the same regardless of the rating of the vintage. Non-vintage wines are always a little less costly.

When to serve champagne

Like all true aristocrats, champagne adapts to any occasion. It is right for the formal dinner party and for the informal cold buffet supper; it's the best choice for Sunday brunch and for midnight supper; it is the perfect touch at a picnic. It goes with all foods, from appetizers to desserts, from hearty roast beef to delicate shellfish. It has a particular affinity for caviar, oysters and foie gras; and I feel it turns ham,

(Continued on next page)

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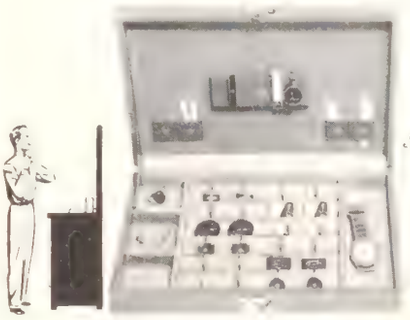
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CHAMPAGNE: BOTTLED GAYETY

(*Continued*)

chicken and summer fruits into sensational fare. Sauerkraut, simmered for hours in bubbling champagne, becomes a classic dish.

How to serve champagne

Champagne should be 45-50 degrees when drunk. If it is too warm it will be flat; if it is too cold it loses flavor. Chill it for several hours in the refrigerator or in a wine bucket or cooler filled with ice and water. If you chill more than you use, leave it in the refrigerator and it will keep for weeks. Returning it to room temperature and then re-chilling robs it of some of its flavor.

Contrary to popular opinion, the cork should not explode from the bottle. Uncork it carefully to avoid losing any of the precious liquid. Loosen the wires, slant the bottle slightly away from you and, using a pair of pincers or your fingers, gently twist the cork and ease it out. If the champagne bubbles up and froths over it may mean that you have not chilled it thoroughly or you have jiggled the bottle too much.

Wrapping the champagne bottle in a napkin is an affectation, which incidentally conceals the label.

The glass is important

The best glass for champagne is the tulip shape wine glass. This shape allows the bouquet to accumulate and make sniffing a delight. The old-fashioned flared champagne glass does not capture the aroma. If you haven't all-purpose wine glasses, any similar tulip or balloon glass will do. The old-fashioned hollow-stemmed glass—not too sanitary and not too efficient—has gracefully but mercifully all but disappeared. Actually, champagne is superb sipped from any container. I have enjoyed it from a paper cup.

Do not put ice in the glass. This is heresy. And above all, avoid the new fangled swizzle sticks. Swirling the wine only dissipates the bubbles—the product of years of hard work and the very thing you paid for.

Finally, sip it slowly and savor every drop.

Here are popular ways to use champagne in summer drinks:

1. *Champagne cocktail*

This drink makes little sense to me. It is simply straight champagne with added flavors and sugar. Why not plain champagne? But if you must have champagne cocktails, here is the recipe. In the glass place a lump of sugar and a small dash of Angostura Bitters. Add a twist of orange peel and a twist of lemon peel and fill with iced champagne.

2. *French 75*

In the bottom of a tall glass mix ⅓ jigger of lemon juice, 1 teaspoon of powdered sugar and 1 jigger of gin. Add cracked ice and fill with chilled champagne.

Variation: Substitute cognac for the gin.

3. *Queen's peg*

Place a cube of ice in a large wine glass. Add ½ jigger of dry gin and fill with chilled champagne.

4. *King's peg*

Place a cube of ice in a large wine glass and add 1 jigger of cognac. Fill with chilled champagne.

5. *Champagne julep punch*

Crush ½ cup of mint leaves with 2 tablespoons of sugar and add 4 ounces of apricot liqueur and 8 ounces of cognac. Let this mixture mellow for 1 hour. Place a block of ice in a large punch bowl and add 1 cup of cubed pineapple and 1 cup of hulled strawberries. Pour the mint mixture over this and add 4 bottles of chilled champagne. This punch will serve 12 to 15 people.

6. *Simple champagne punch*

Put a block of ice in a punch bowl and over it pour 2 jiggers of cognac, 2 jiggers of Cointreau and 2 bottles of chilled champagne. Garnish with orange slices. Serve this punch to 6 or 8 people. END

Coming in July

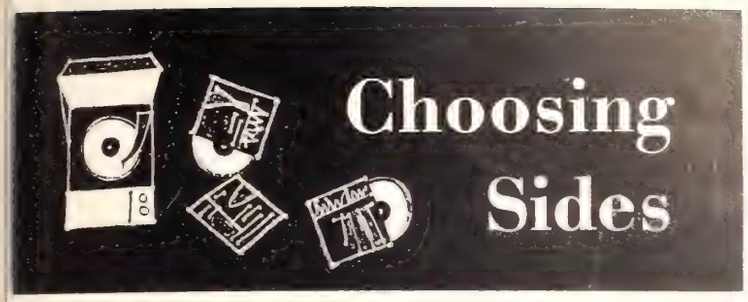
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ON YOUR NEWSSTAND JUNE 19TH



A SEASON OF FIDDLING

By Irving Kolodin

It may be only in the popular song that "April played the fiddle," but during October, November, December and the other winter months, it almost seemed that everybody was playing the fiddle, in and out of the recording studios. Actually, it was only David Oistrakh, who was this season's discovery. (This is akin to saying that it was "only" nuclear fission that made the A bomb possible.) In the musical way, Oistrakh's visit was the most dynamic happening of post-war years.

For those who were separated by time and distance from the places where Oistrakh performed, the record companies have been more than enterprising in gathering musical rosebuds while they may. Doubtless of primary interest was the "new" Shostakovich Concerto in A minor, which Oistrakh brought with him and took good care to take back with him when he left.

Reference to it as the "new" Shostakovich concerto relates to the uncertainties of documenting, exactly, any happening, artistic or otherwise, in the Soviet Union. It was performed there for the first time in October 1954, shortly before the interpreter came this way, and it bears the designation opus No. 99, which would identify it as of later origin than the 10th symphony. However, Shostakovich has been known to work on a score as the spirit moved and to put it aside till the political time was favorable for its appearance.

A challenging work

In any case, the spirit has moved him to produce a challenging, serious work, which seems in its writing to have been closely related to the genius of the man to whom it is dedicated: David Oistrakh. As revealed in a Columbia recording with Dimitri Mitropoulos and the New York Philharmonic-Symphony, it gives support to the surprise Oistrakh expressed when he discovered that opinions (mostly adverse) could be formed on a single hearing and would appear in the New York press the day after the première. Now that I have had the opportunity to see the score, hear a rehearsal, attend a performance, listen to a broadcast and then review all my impressions via a recording, it strikes me as a sizeable work, with a strong slow movement (a passacaglia) and a finger-testing finale. This work may have a better interpreter than Oistrakh, in the future, but he has set a dizzying standard.

A resplendent disk

Being bound contractually to no single company, Oistrakh dispensed his favors impartially between Columbia and Victor. In addition to the scintillating Shostakovich, he recorded for Columbia the sturdy E major concerto of Bach with the Philadelphia Orchestra directed by Eugene Ormandy, and he participated in a version of the A minor concerto of Vivaldi with Isaac Stern. The first of these is perhaps the best version of this impelling, lyrical work since a practically forgotten one by Bronislaw Hubermann in the '30s, and the Vivaldi can hardly be played better. I have no shame in confessing that more often than not I can't tell which of the celebrated virtuosi has the upper hand. This resplendent disk (distinguished as much by the playing of the Philadelphia strings as by the work of the soloists) offers one more boon: the Bach A minor concerto, set out with more refinement than is usually his style, by Stern.

For RCA, Oistrakh performed no such challenging matter as the new Shostakovich or a duo concerto with a Victor counterpart of Stern. With the Boston Symphony directed by Charles Münch (himself something of a violinist) he recorded a strong — in fact rather too strong — version of the Chausson *Poème*. This is a highly personalized work which Oistrakh plays with soaring tone and a little more objectivity than I prefer. With it is a fervent playing of Saint-Saens' *Introduction-Rondo Capriccioso*. The second

(Continued on next page)



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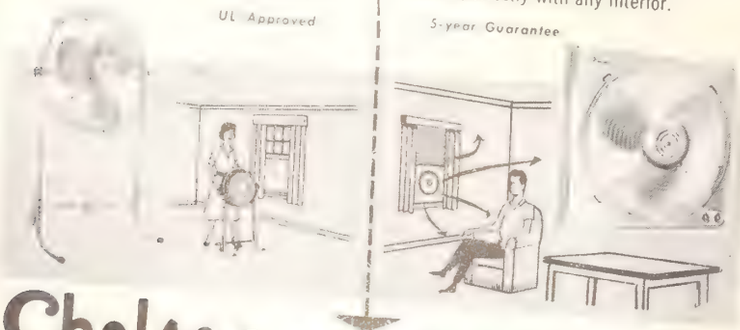
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CHOOSING SIDES *(Continued)*

side of the disk contains excerpts from Berlioz's *Romeo and Juliet* that have been independently available before.) On another RCA disk is offered the cream of the recital program with which Oistrakh made his American debut: the Prokofiev sonata in D, which, in more than one sense, Oistrakh "owns" (it is dedicated to him) and a marvelously incisive playing of a Leclair sonata, also in D. In this, as well as in the Prokofiev, Vladimir Yampolsky gives more than comradely support at the piano.

New stature for Milstein

Perhaps in anticipation of Oistrakh's impact on the American market, our established violinists have been laboring manfully to keep themselves in the "established" category. A prime event of the winter was the appearance last November of the Beethoven concerto with Nathan Milstein as soloist and William Steinberg conducting the Pittsburgh Symphony. Whether in English, Dutch or Spanish (and I have seen reports in these and other languages) the reviewers agree that Milstein has surpassed himself in giving eloquence, elegance and equality of solo-orchestral emphasis to this marvelous score. Such success in a work of its dimensions sets a mark for a soloist—there are few in which so many varied challenges are proposed—and Milstein attains a new stature there-[illegible]. He has also provided his immo[illegible]denzas, which are neither estly lo[illegible]sly short nor immod- of the firs[illegible]he curve and stride and measure[illegible]vement, the calm and the jocular[illegible]ce of the second are beautifully [illegible]st of the finale Steinberg. [illegible]pervised by

Assuming that m[illegible] foregoing covers famish of the tory, there is added reaser terri- recting attention to a Lonc for di- on which Wolfgang Schneic disk performs a concerto by the rhan composer Frank Martin (in viss local usage, this is pronounche Mar-tahn). Schneiderhan, who d the husband of soprano Irmgard Seefried and formerly was con- certmaster of the Vienna Phil- harmonic, is scheduled to make his American debut next fall with the Boston Symphony Orchestra. The Martin concerto of his new disk was introduced to America, in concert and via radio, several seasons ago by Joseph Szigeti, but Schneiderhan's incisive, closely calculated performance shows that it is entitled to more attention than it since has had. By no means easy music to comprehend, it gains much through the clarity of orchestral background provided by Ernest Ansermet and the Suisse Romande Orchestra. Schneiderhan has also given us, within recent months, a sensitive, finely drawn performance of the Beethoven concerto which, if not on as large or encompassing lines as the Milstein-Steinberg one, attests to his ability to address decidedly varying styles in the violin literature.

Bach and Ysaÿe

For that matter, there could hardly be more varied styles than young Michael Rabin, New York-born, American-trained and widely acclaimed, undertakes in a pairing of unaccompanied sonatas by Bach and Eugène Ysaÿe. Few music lovers, especially those with a fondness for the string literature, are unresponsive to the majestic flow of the solo violin compositions of Bach, of which the *Chaconne* (in D minor) is perhaps the best known single movement. Yet it is only in the last five or six decades, following the performances of the great Joachim (contemporary and friend of Brahms) that they have come into the general repertory. Rabin plays the A minor sonata with ardor and imposing musical resource, but also demonstrates in his playing of the Ysaÿe sonata No. 3 that the works of the Belgian master are no less a test of the violinist's equipment than is Bach. This work is dedicated to Georges Enesco, and Rabin's performance does honor to both Enesco and Joachim.

If there is any lingering doubt that this has been a violinist's season, consider the appearance, almost simultaneously, of three new versions of the Sibelius concerto. There have been five-year stretches in which but one new rendering of this rough-hewn score would be offered. Indeed, the choice was formerly between a dim but sensually superior one by the pre-war Heifetz and a bright, emotionally overpowering one by Stern. The present interpreters are Yehudi Menuhin, with Sir Adrian Boult and the London Philharmonic, Camilla Wicks with Scandinavian assistance, and Thomas Magyar with Willem van [illegible]terloo and the Hague Philhar- lik[illegible]nic. None matches what I would hin[illegible]e to hear in Sibelius (Menu- bre[illegible]'s playing has authentic idea[illegible]dth and dynamic force, if not Ment[illegible] sound), but on the other side Paga[illegible]hin offers a playing of self, [illegible]ini D major which is, of its so sup[illegible]such an abiding pleasure and to m[illegible]perior to other offerings as [illegible]ake it everybody's choice.

Record Data

OISTRAKH: *Shostakovich Concerto.* Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra. Columbia ML 5077

OISTRAKH-STERN: *Bach Concertos in E major and A minor; Vivaldi in A Minor.* Eugene Ormandy and the Philadelphia Orchestra. Columbia ML 5087

OISTRAKH: *Chausson Poème, Saint-Saens' Introduction and Rondo Capriccioso (also excerpts from Berlioz' Romeo and Juliet).* Charles Münch and the Boston Symphony Orchestra. RCA Victor LM 1988

OISTRAKH: *Prokofiev Sonata in D, Leclair Sonata in D.* Vladimir Yampolsky, piano. RCA Victor LM 1987

MILSTEIN: *Beethoven Concerto.* William Steinberg and the Pittsburgh Symphony Orchestra. Capitol P-8313

SCHNEIDERHAN: *Martin Concerto.* Ernest Ansermet and the Suisse Romande Orchestra. London LD 9213

SCHNEIDERHAN: *Beethoven Concerto.* Paul Van Kempen and the Berlin Philharmonic Orchestra. Decca 9784

RABIN: *Bach Sonata in A minor, Ysaÿe Sonata No. 3.* Angel 35305

MENUHIN: *Sibelius Concerto, Paganini Concerto No. 1 in D.* Sir Adrian Boult conducting the London Philharmonic (Sibelius) Anatole Fistoulari conducting the London Symphony. RCA Victor LM 1946

CAMILLA WICKS: *Sibelius Concerto.* Sixteen Ehrling and the Symphony Orchestra of Radio-Stockholm (also: *The Swan of Tuonela and The Return of Lemminkainen*). Capitol P 8327.

THOMAS MAGYAR: *Sibelius Concerto, Glazounov Concerto.* Willem van Otterloo and the Hague Philharmonic. Epic LC 3184

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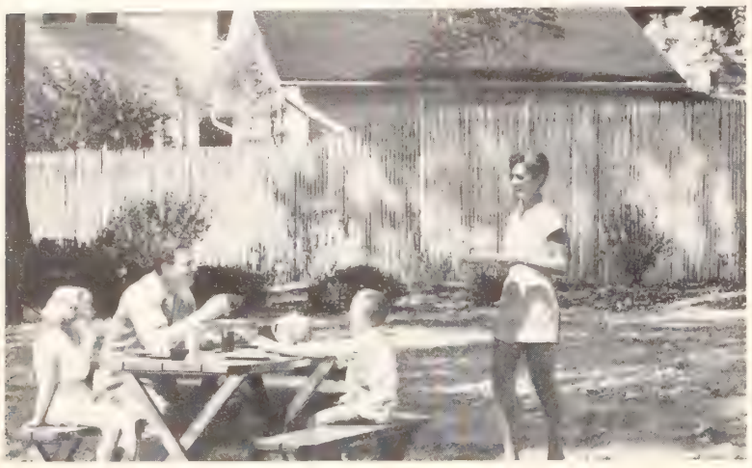
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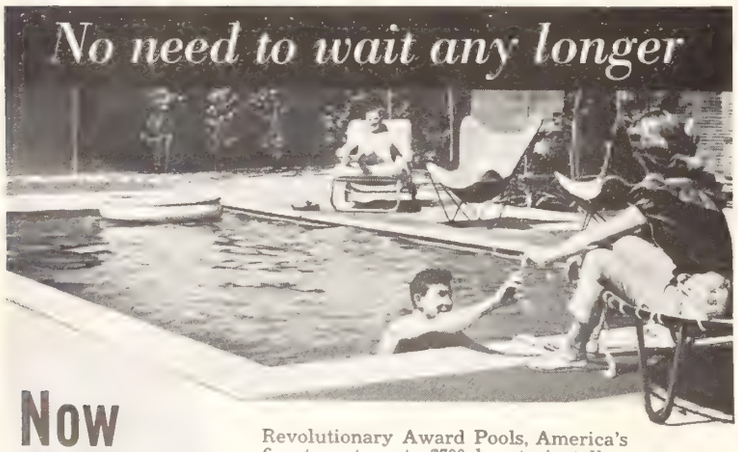
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Antiques

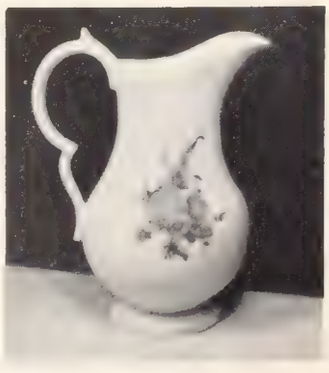
QUESTIONS

This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made.

My husband brought me a gold and crystal scent bottle from Paris. How old might it be? *F.L.S., Louisville, Ky.*



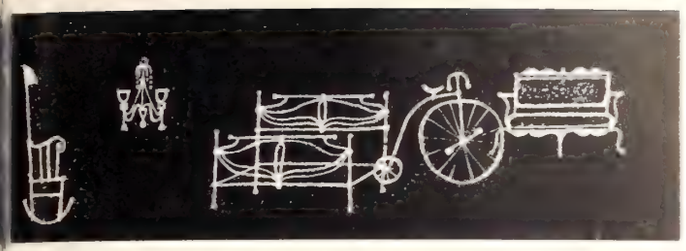
The little vial enclosed in a shell of *ajouré* and chased gold is a late 18th century *objet de vertu*. Garden motives with bowknots, an adaptation from ornamental trophies, had a vogue that reached its zenith in France about 1775.





Here are photographs of my white porcelain pitcher and its mark. The flower design is in pale apple green and sepia. Can you tell me where it was made? *E.G., Minneapolis, Minn.*

The mark is that of the Fürstenberg factory in Germany, and the design suggests that the porcelain pitcher was made about 1770.



SWERS By Felicia Marie Sterling



I have several pieces of English ware with this mark in different colors. Can you explain? *J.Q.A., Baltimore, Md.*

The color of a mark often matches one of the pattern colors. In this instance, we are dealing with pottery of the 20th century, and no significance can be attached to the colors.



These pewter taper sticks are about 4" high. Can they be assigned to a period? *J.A., Washington, D. C.*

They are Queen Anne style and probably of around 1740, some years after the death of the Queen. This date indicates a characteristic lag in that pewter did not always represent the latest fashion, as did the nobler metals. Pewter often followed the lead of silver and gold by a quarter century in its design.



My china dinner service is marked Cauldon, England, with a shield in a circle, crowned. I am interested in knowing about it. *J.L.D., Charleston, S. C.*

Sometime after 1882 the firm of Brown-Westhead, Moore & Co. changed its name to Cauldon, Ltd., after the pottery at Stoke-on-Trent, which had been known as the Cauldon Place Works. The new name was consonant with the easy brevity of rival business names such as Spode, Copeland and Minton. Your service seems to bear a mark like the one shown here. The initials on the bend (diagonal band) of the shield refer to the earlier firm name, although the specification of the country (England) indicates a date after 1890.



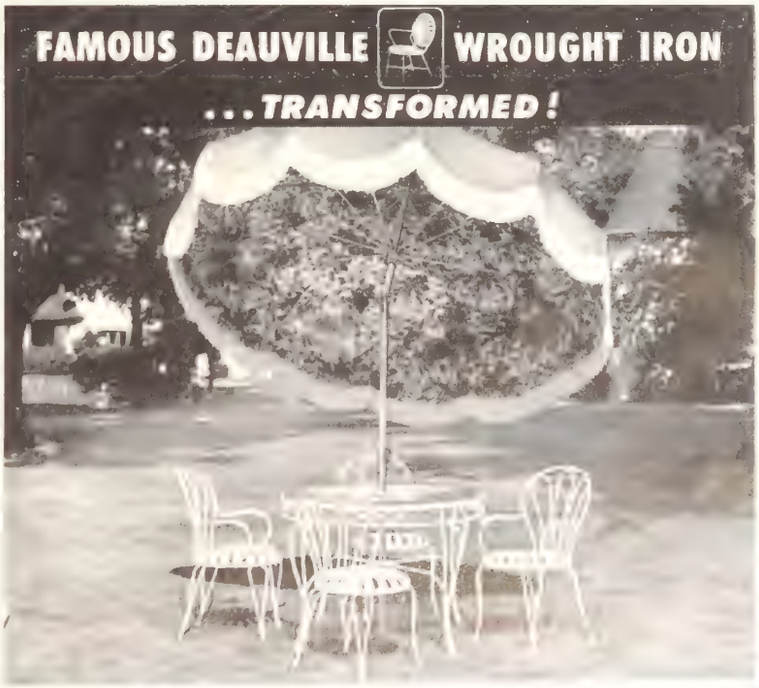
Can you help me date this Chippendale ladder-back chair?

G.S., Bryn Mawr, Pa.

Assuming your piece to be an original, it belongs to the group of straight-legged Chippendale chairs of the 1770's and 80's. Daniel Trotter of Philadelphia was a noted maker of this kind of chair and is known for a so-called "pretzel-back" variant.



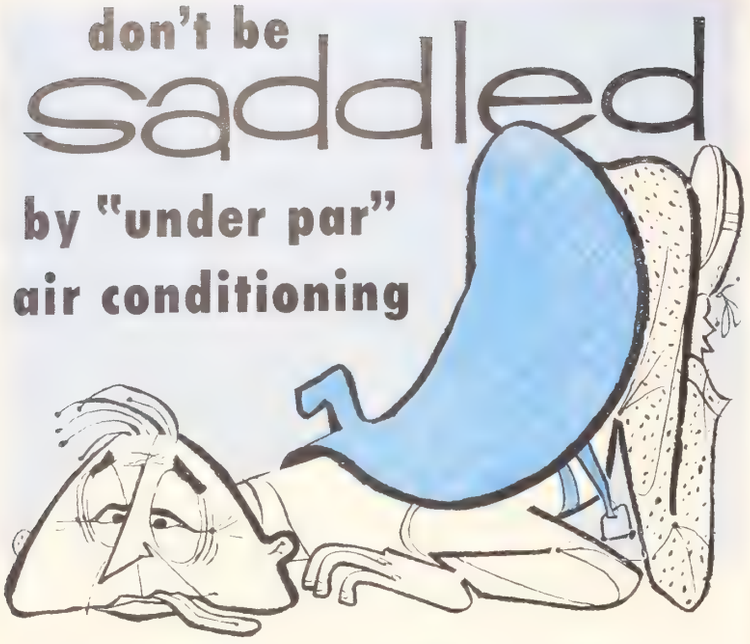
* Illustrated booklet available: "The Romance of Fine China" (Enclose 10c to cover cost of handling). Name of nearest dealer & price list upon request. Write Dept. HG-6.



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ENGLISH CERAMICS

"A few hogsheads of handsome Delph ware, crates of white Stone Tea Cups & Saucers, English Chimney Tiles . . ." In Boston, Philadelphia, Baltimore—all along the eastern seacoast—newspapers were advertising wares like these to tempt Colonial housewives in the 18th century. "China Ware, viz. Printed, Painted, & Guilt & plain Cream colour . . . Blue and white enamell'd Plates and Dishes." the merchants offered, and, as they said, "other articles too Tedious to mention." The American table could be decked out in as fine style as any in England, for, to judge from the number of such advertisements, English ceramics were imported not only by the hogshead and the crate but by the shipload.



STAFFORDSHIRE TOBY JUG, 1700's

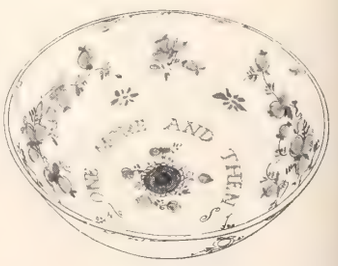
That they were used here we know from the research carried on at some of our restorations, notably Williamsburg. Through the same kind of archeological excavation that is done in Greece, fragments or shards of this early "China Ware" have been unearthed, and from them we can tell exactly what sorts of pottery and porcelain these were that brought color and elegance into colonial homes.

Happily, of course, and astonishingly too, not all the pieces were broken. Considering their delicacy, and the fact that—all those hogsheads notwithstanding—the total production was not very great as we think of production today, there are really a good many 18th-century English ceramics left for us to examine and collect. As we look at their smooth rich glazes, gay colors, and charming, often naive, designs, we can imagine how they delighted colonial ladies longing for luxuries from home.

Without such imports, the colonists would have had a much duller time of it. Pottery was made here, to be sure. It was one of the earliest crafts to be practiced in America, and there was at least one potter in almost every town. But their wares were not so fine or so varied as those that came from abroad. The gray stoneware jugs and similar utensils, sometimes enlivened with blue decoration, are familiar. Perhaps less often seen is the redware, which was softer and more perishable. Some of its forms show true artistry, the glazes are often rich and varied in color and the applied or scratched decoration is full of charm. Particularly entertaining are the Pennsylvania plates with pictures of hearts and flowers and men on horseback, or the heavy pie plates with names and mottoes written on them—often misspelled!

Clever and humorous they were, but the American potters were not innovators. They followed tradition, working in local clays to make objects primarily utilitarian. Very few attempted to make porcelain, and their efforts were short-lived. On the whole, the work of American potters up to the 19th century cannot compare in refinement and sophistication with the products of contemporary American cabinetmakers and silversmiths.

In the meantime the demand for fine ceramics was being filled by the potters abroad. The great favorite for many years was delft so often advertised at the time as



BRISTOL DELFT OF ABOUT 1760



RIEGER

A CHELSEA FIGURE GROUP OF AROUND 1754

LONIAL AMERICA

By Alice Winchester

Delph," and properly though not nerally known today as tin-ıameled ware. This ancient type. eveloped in Persia. had been ade for centuries in Spain. here we know it as Hispano-loresque. The Italians had arned it from the Spanish and lled it maiolica. after the island Majorca. In France it was ıown as *faience* (from Faenza. aly). In Holland. it reached a gh state of development. and om the great Dutch center of roduction the English borrowed and called it delft.

Bowls and plates and other blewares were made of it. trin-et boxes. bulb pots. flower hold-s to hang on the wall. and an normous quantity of "chimney les" for framing fireplaces. Deco-ated usually in blue or purple ith pictures of children at play. iblical and other scenes. these les were extremely popular in merica. and in some Colonial ouses they are still in place.

The fine glaze on English elfware gives it soft. grayish sur-ıce. Colored decoration is in blue r purple. alone or together or in combination of blue. red. yellow. reen. and *aubergine*. in distinc-ve shades. The floral. bird. and her motifs seem charmingly aive and appeal to modern taste. ften they are in that Western odification of Chinese designs nown as *chinoiserie*. A rarer type f decoration called *bianco sopra ianco* (white on white) consists f white designs in slight relief on ıe surface. English delft has be-ome very popular with collectors. ho learn to distinguish the prod-cts of Lambeth from Liverpool. ristol from Wincanton. by their naracteristic decoration.

The "white stone" advertized ere was a different sort of thing. tually a refinement of the tra-ditional heavy gray stoneware. It is what we speak of as saltglaze. or salt-glazed stoneware; its glaze comes from the action of salt thrown in the kiln. Much whiter. thinner. lighter in weight. and with a less pebbled surface than the old stoneware jugs. saltglaze was one of numerous early attempts on the part of the Staffordshire potter to imitate the qualities of Chinese porcelain. so greatly admired in Europe. It was put out in all sorts of attractive forms for table use. some modeled after contemporary silver. some such fanciful creations as a teapot in the shape of a house or a camel.

Saltglaze often had no colored decoration but had surface pattern in relief from being cast in a mold. Such. presumably. was the "white stone" already mentioned. (Its color actually is off-white. usually rather grayish.) Early pieces sometimes have what is known as "scratch blue" decoration—incised designs outlined in cobalt. The choicest saltglaze is painted in polychrome. with charming floral motifs. *chinoiseries*. or other scenes.

Among the ceramic developments in Staffordshire were what we call the variegated wares. achieved with colored clays and colored glazes. Some of these give a marbled or agate effect; they are thin and light. modeled in shapes like those of saltglaze. Others. associated particularly with the potter Thomas Whieldon. have richly mottled glazes and naturalistic shapes. These. too. found their way to America. as we learn from a Boston advertisement of 1771 listing "Agate" (a ware with body of variegated clays). "Tortoise" (with a mottled glaze like tortoiseshell). and "Mellon. Colly flower. Pine-apple" (covered dishes in vegetable or fruit

(*Continued on next page*)



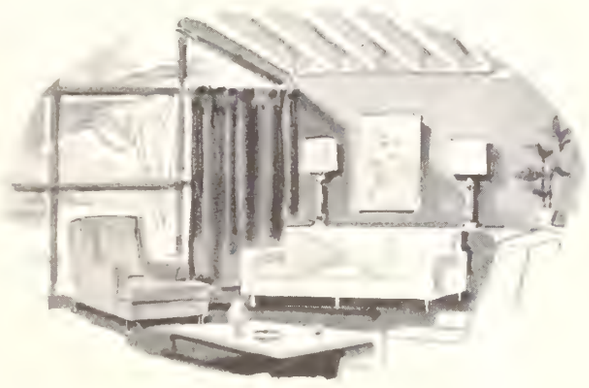
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ENGLISH CERAMICS

(Continued)

shapes, realistically colored.) Besides turning out tablewares in these and more conventional shapes, the Staffordshire potters made a great variety of charming little figures, offered in America as "Ornamental China for chimney pieces," and it was they who developed the toby jug. Ralph Wood and Thomas Astbury are among the best-known modelers of these figures.

By about the 1770's it appears that fewer hogsheads of "Delph" and "white stone" were being brought to America and a new favorite took their place—"Cream colour." The perfecting of this ware, by Josiah Wedgwood, marked the culmination of long efforts to achieve a fine, light, durable pottery suitable for tableware. Creamware, as it is generally known, answered the purpose so successfully that it became immediately popular and was produced by many potters in Staffordshire, at Leeds and Liverpool, and also on the Continent. It is produced to this day by the leading British potters and is a universal favorite.

"Painted & Guilt"

The creamy surface of the ware could be left plain or "Printed, Painted & Guilt." The plain wares sometimes had pierced designs, or a molded edge in relief. "Feathered edge" must have been a great favorite, to judge from the quantity of fragments that have been found. Often the molded edge was washed with blue or green. Printed decoration was done by a process called transfer printing, developed by Sadler and Green in the 1750's; an engraved design was transferred from a flat copper plate to a curved ceramic surface by means of paper tissues. In the 18th century the prints were usually black and sometimes colors were added with a brush; later the transfers themselves were printed in colors. The "Painted & Guilt" decorations were as varied as the shapes, which included "Plates and Dishes; Soop ditto; long Dishes, octagon Dishes & Plates; Bowls of all sizes; Mugs, Sauce-boats, Butter Saucers, Pastry Pans, Custard-Cups, Tea-Cups & Saucers & Coffee Ditto and without handles, Tea-Pots, Cream-Pots, compleat Tea-Setts, &c. &c."

Colonies had porcelain

Meanwhile porcelain was no unknown in the Colonies, though it was still something of a novelt even in Europe. There were, fo instance, in the Governor's Palac at Williamsburg "22 Chelse china figures," we learn from th inventory of 1770. The Chelse factory, founded in the mid 1740's, was the first in England t make porcelain successfully. I was followed by Bow, Bristo Worcester and Derby. What the made is known as soft-paste porce lain, translucent but different i composition and character fro the hard paste of China. Earl Chelsea is known particularly fo its naturalistic painting in poly chrome; the vases and dishes i flower and vegetable shapes ar especially choice. Early Worceste (of the Dr. Wall period) is note for floral and *chinoiserie* design in underglaze blue. The Englis porcelain tablewares are in charm ing shapes and usually finel decorated. The ornamental fig ures, such as the Governor had a Williamsburg, are exquisitel modeled and painted, and occu in a great variety of subjects, fro crinoline groups and symboli subjects to animals and birds.

The 18th century was an ex citing era for potters and thei customers—the most significant in fact, in the whole ceramic his tory of the western world. During this time Europeans discovered the secret of how to make porce lain. They perfected numerou kinds of pottery which approached porcelain in appearance and have many of its desirable qualities And they made both pottery and porcelain in a far greater variety of forms, useful and decorative than had been known in Europe before. By the end of the century ceramic tablewares in complete sets were available in quantities and at prices that brought them within common reach. With their Delph and Stone, Cream color and Chelsea, Americans benefited by this important development. As we see those early wares today we take pleasure in them, too. END

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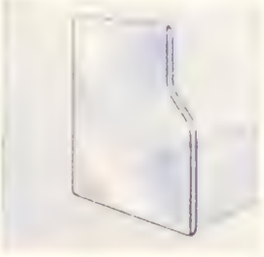
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FULL-HOME Conditioners

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SUMMER BY THE SEA

(*Continued from page 67*)

he wonderful seacoast odors of bayberry bushes and the salt-wet rocks at low tide.

"Dear, no," she said. "We'll have a nice tea; then I'll ask James to bring out the pony cart. We can drive to the village."

That pony cart! Provided for my pleasure, it became a hateful little straw-box-on-wheels, a prison that kept me from my enchanted ocean. And in all the month of our stay, I think Nanny consented to take me down to the beach only three or four times.

My next childhood excursion was to Ogunquit, Maine. It was far less stylish, but much nicer. When we got off the train at a town near Ogunquit, we had to take a trolley. We waited for it in a little roadside station, barely more than a wooden platform. But to me it was a glorious spot. On either side the dunes stretched away with their coarse waving grass; far below lay the ocean, a distant silvery blue. And at a little counter on the platform itself salt water taffy and shiny bright red pails were for sale.

A scarlet pail

There are those who long for the Kohinoor, or the Czar's Easter egg, but their longing is nothing compared to mine for one of those scarlet pails. I never see one in a child's hand today without remembering my joy, rattling along in that Maine streetcar, clasping a new one painted with blue starfishes. It was a wonderful summer. No pony cart, no Nanny; just the shore and the other children, building castles like those of my dreams; in and out of the sunlit sea all day long, or clambering over rocks covered with shining black and olive green, with their endless gleaming pools, some filled with slender weeds floating like green or rose colored hair.

We were at the High Rock, a sort of glorified boarding house with pine woods behind it. We all ate together at a long table adorned with vinegar cruets, and had, besides cereal and eggs, a choice of doughnuts or pie at breakfast. In that sea air we children could have digested rocks.

Some of the heartiness of that Maine summer lingers in the air at New York's Grand Central Terminal when you watch shore-bound passengers boarding the Cape Codder, especially on a Friday. It is thronged with the hardy type who inhabit the Cape and can withstand hurricanes. After the train leaves Providence and gets down towards Buzzard's Bay, you look around at the faces: fathers and mothers with their children, polite young girls and their brothers, who will soon be transformed by blue jeans and shorts into a shouting healthy crew like those in *Carousel* who had such a darned nice clambake. You look at some of the young, and wonder whether they are the same ones who raced their sailboats last summer at Hyannisport, even though hurricane warnings were posted at the Yacht Club. There is a certain type that goes to the Cape, glowing, adventurous.

Of creaks and corpses

My first trip to the Cape was certainly an adventure. We went to visit Edmund Wilson, who that summer had Eugene O'Neill's house at Peaked Hill Bar, beyond Provincetown. The only approach was across the dunes, and it was hard going in French heels. After we'd traversed most of Thoreau's desert, it seemed, we came at last to the house. As we ploughed up a final dune, it stood before us—an old Coast Guard station with an impressive square tower that looked out to sea.

"Your room is up there in the tower," our host said. "Four corpses were laid out there last winter," he added genially.

It was a house full of creaks and foreboding, and I was not surprised to read, some years later, that it had been blown out to sea. We were saved that fate, but after our introduction to our quarters, we were certainly glad when morning came. The sunny beach before the house was a vast relief. Late in the afternoon we went into Provincetown and stopped for dinner at one of the restaurants in the narrow main street opposite the harbor. It was, I remember, a genuine Portuguese meal: kale soup, cold fried fish with *molho cru* (a tangy sauce), *trutas* (a pastry seasoned with brandy or whisky and filled with sweet potato). As I said, Cape dwellers are a hardy people.

This hardiness spreads to neighboring Martha's Vineyard, where Katharine Cornell and Guthrie McClintic live in summer. At their house, "Chip-Chop," near Vineyard Haven, they have twice had to open the 40-foot window to let the sea sweep through when storms threatened it. Yet they, like the rest, keep going back.



Please send 50c dept. HG for informative new 64 page illustrated booklet.



A pardonable failing

The only thing these rugged seaside denizens aren't bluff about is the temperature of the water. Around Cape Cod it is warmer than at Boston's north shore. I shall never forget a Cape visitor at our house in Swampscott. We went down late for a dip; it was already dark. And while the rest of us were plunging gaily into the icy waves, we discovered our guest making his way out, teeth chattering. He pointed to the hotel on the cliff.

"What is that great floating palace of heat and light up there?" he asked.

But aside from this pardonable failing, Cape dwellers are doughty, and the land itself is of a like hardihood. Though it is mostly sand, the combination of sun and fog encourages strawberries to grow uncultivated near the railroad tracks. Familiar to thousands are the little salt box houses and white picket fences, where rambler roses fling themselves in lavish profusion. They flourish, ho... beside the many little r... through the woods and dow... the beaches.

Everyone, child or grown..., has his own remembered m... moments by the sea. It may be... sudden sight of a sail, the wa... a foghorn through a fine mist, ... scent of a wild rose picked a... swimming and held in a brine ... hand.

The beaches are calling ... they do every summer; not onl... the north but the long white sa... of the south. One such is the b... tiful Florida beach at Capt... where Anne Lindbergh found s... tude, inspiration, and her fan... shells. Nearby is Sanibel, an ... jacent key, with a strand as al... ing as Captiva's. For it was t... that Edna St. Vincent Mi... dashed into the waves immedi... ly on her arrival, without wai... to unpack. And when she got b... to the inn, she found it had bur... down, and with it the manusc... of her *Conversation at Midni...* (Fortunately, she had a pheno... nal memory.)

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Pebbles and poets

Writers have long been compelled by beaches and the susurration of the waves. Maupassant described the sands at Trouville as looking like a "garden full of gaudy flowers . . . with hats, dresses and sunshades of every hue . . . the wide shore a love market . . . the same the whole world over."

This Gallic point of view is contradicted by Matthew Arnold in the familiar *Dover Beach*. Here things are more somber:

"Listen, you hear the grating
roar
Of pebbles which the waves
draw back, and fling
At their return, up on the
high strand
Begin, and cease, and then
again begin,
With tremulous cadence slow,
and bring
The eternal note of sadness in."

Beautiful, yes. But no, you say. That is not summer and beaches to me. How much more heartening is Marianne Moore's poem about Maine, where:

"a sea the purple of the peacock's
neck is paled to greenish azure
as Dürer changed
the pine tree of the Tyrol to peacock blue and guinea
grey. You can see a twenty-five-pound lobster and fish-nets
arranged
to dry. The
whirlwind fife-and-drum of the
storm bends the salt marsh
grass, disturbs stars in the
sky and the
star on the steeple; it is a privilege to see so much confusion."*

It is. But it's also your privilege to watch the sea by sunlight, by moonlight, when the storms have swept it calm. "Ole davvil" sometimes, but friend to owl and pussy-cat, too, in their beautiful pea-green boat. In whatever guise, its waves and summer sands are all yours, and your children's.

*From *The Collected Poems of Marianne Moore*, The Macmillan Company.

END



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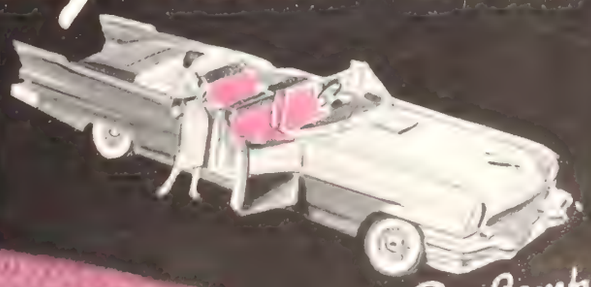
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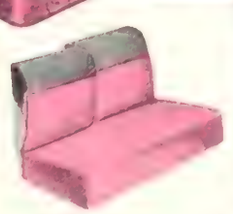
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F HOME ALONG WITH YOU

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GRIGSBY

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(*Continued on next page*)

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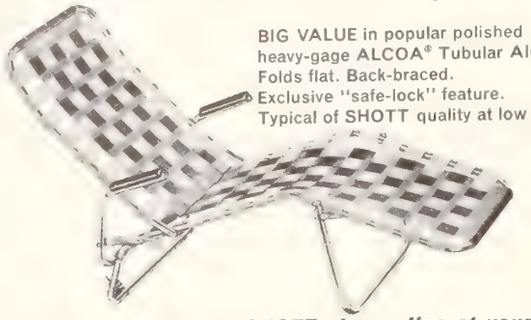
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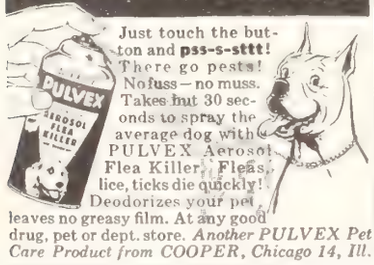
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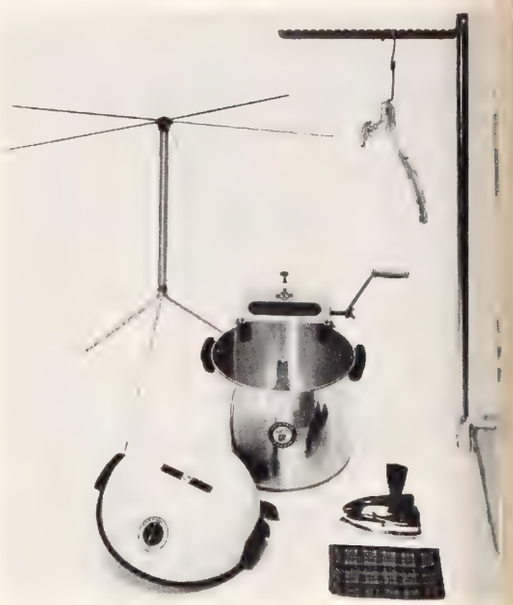
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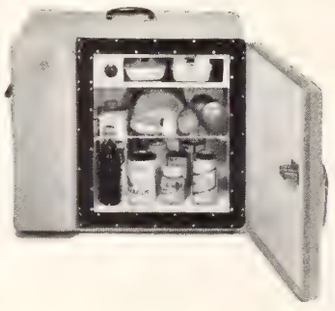
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MIEHLMANN





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F HOME ALONG WITH YOU

(Continued)



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GRIGSBY

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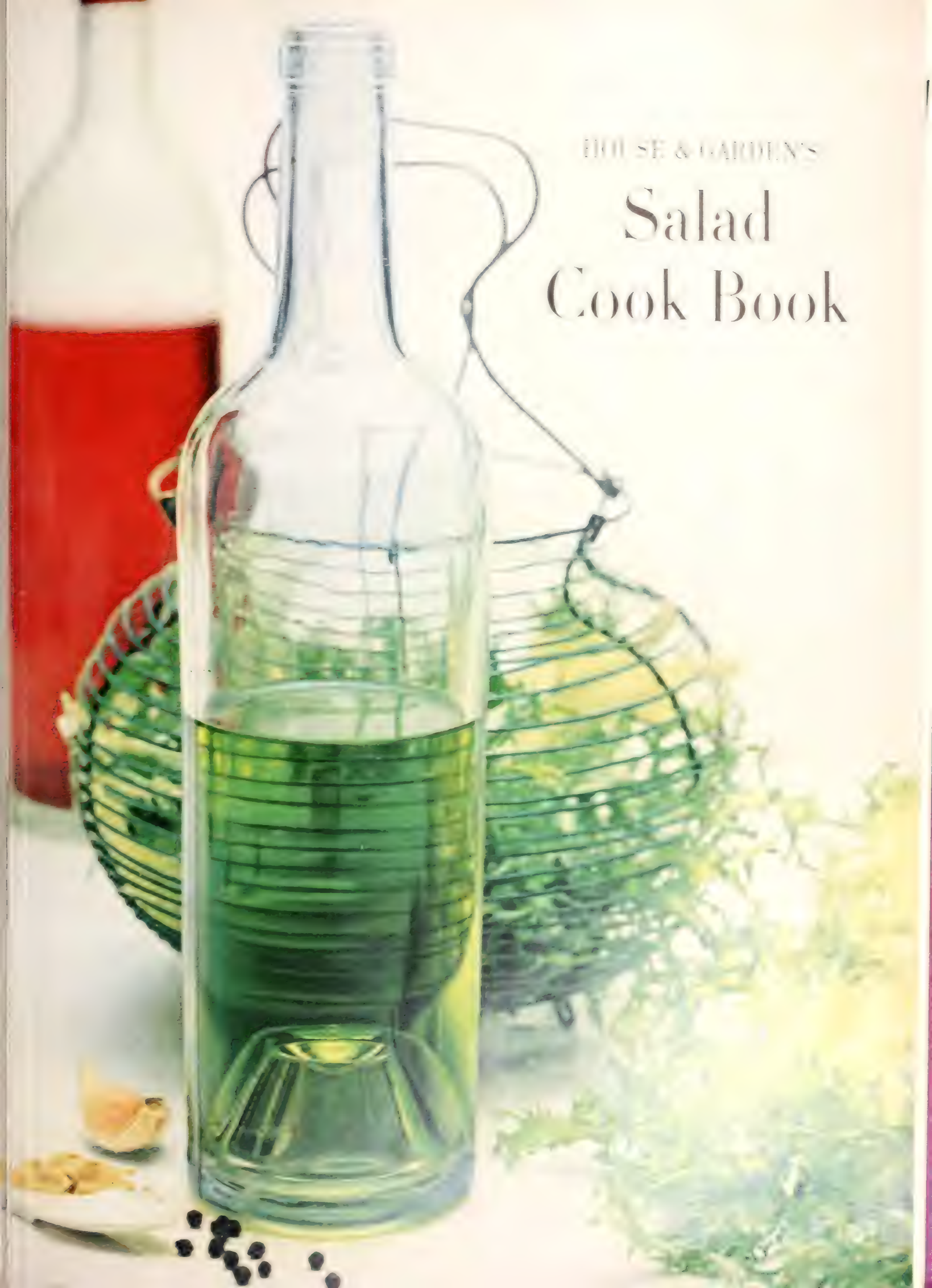
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By RUTH A. MATSON



RECIPE FOR POTATO SALAD

By the Reverend Sydney Smith (1771-1845), the "Witty Canon of St. Paul's"

Two large potatoes passed through kitchen sieve
Smoothness and softness to the salad give;
Of mordent mustard, add a single spoon,
Distrust the condiment that bites too soon;
But deem it not, thou man of herbs, a fault
To add a double quantity of salt;
Four times the spoon with oil of Lucca crown
And twice with vinegar procured from "town".
True flavor needs it, and your poet begs
The pounded yellow of two well boiled eggs.
Let onion's atoms lurk within the bowl
And scarce suspected, animate the whole;
And lastly in the flavor'd compound toss
A magic spoonful of Anchovy Sauce.
Oh! great and glorious, and herbaceous treat
'Twould tempt the dying anchorite to eat,
Back to the world he'd turn his weary soul,
And plunge his fingers in the salad bowl.

Although Caesar never knew the piquant dish of romaine, anchovy, cheese and egg that bears his name, it was the Romans who introduced salad to the world. The plebs dipped their humble *cichorium* (chicory) and *lactuca* (lettuce) in salt and so from *salata* (salted) came salat. Even French dressing had its forbear in the Roman *Jus Simplex* or Greek Sharp Sauce compounded of oil, wine or vinegar, and seasonings. For centuries, the virtues of a simple green salad were ignored by the rich, who regarded uncooked vegetables as harmful and indigestible. But the 17th century diarist John Evelyn came to its defense in his *Acetaria or a Discourse on Salats* and called for "a mess of raw vegetables" instead of the oiled, boiled or pickled concoctions of the day. By 1758 the therapeutic qualities of salad were solemnly lauded by a German doctor who prescribed a different salad for each of the four classical divisions of humanity: Temperamentum Sanguineum, Cholericum, Phlegmaticum and Melancholicum. Many of today's salads have ancient precedents. Potato salad is mentioned as early as 1597 and a 17th century recipe for chicken salad requires that the meat be sliced thin, soaked in vinegar, mixed with capers, anchovies and "a little long grass" minced together and served with a garnish of lemons, oranges, or barberries.

The tender nature of young salad greens is frequently taken advantage of by uncouth cooks. Wilted, soggy lettuce or an indiscriminate sprinkling of leftovers will take the heart out of any salad bowl. To be worthy of the name, a salad should be made of only the best and freshest ingredients, mingled with a deft hand and a feeling for proportion. The Spanish proverb recommends "a spendthrift for the oil, a miser for the vinegar, a counselor for the salt and a madman to stir them up."



Meat and Poultry

Boeuf Marinade

Lean roast beef, well done, is the proper base for this dish, but boiled beef or roast lamb may also be used. Serve it with a bowl of raw vegetables—scallions, radishes, carrot sticks, celery, fennel, cauliflowerets, strips of green pepper and spears of French endive—with coarse ground salt, French bread and a bottle of red wine.

1 tablespoon prepared Dijon or herb mustard
½ teaspoon salt
½ teaspoon garlic salt
1 tablespoon cider vinegar
2 tablespoons olive oil
1 teaspoon chopped basil (with beef) or rosemary (with lamb)
8-10 thin slices of roast beef or lamb
Salt and pepper
4 tablespoons minced parsley
Grated onion (optional)

Dissolve the mustard, salt and garlic salt in the vinegar, then gradually beat in the oil. Add the basil or rosemary. Shave the meat very thin, salt and pepper lightly and slip it into the marinade a few slices at a time, turning so that each slice is thoroughly coated. Let stand for several hours—preferably 24—occasionally turning the meat over in the marinade. If it absorbs all the marinade, add more in the proportions given. To serve, sprinkle with parsley and, if you wish, grated onion. Serves 4.

Meat and Vegetable Salad

½ cup each of cooked peas, string beans, carrots, limas, beets, parboiled cauliflowerets
½ cup chopped raw cabbage
3 cups diced meat—veal, ham, beef or lamb
¾ cup French dressing made with lemon juice
1 clove garlic
1 tablespoon capers
2 tablespoons minced green pepper
1 teaspoon grated onion
½ cup mayonnaise
Lettuce
Slivers of cheese
Strips of salami
Anchovy fillets or smoked salmon strips

Leftover vegetables may be used if they have not been buttered. Marinate the meats and all the vegetables together in the French dressing, except for the beets, which must be marinated separately and added at the last. Tuck in the garlic clove, stuck with a toothpick so you can find and remove it before final assembling.

When ready to serve the salad, add the capers, green pepper, onion, and mix well. Add the mayonnaise, and last of all, the beets. Serve the salad on a bed of lettuce, and garnish it with cheese, salami, anchovy or smoked salmon. Serves 6-8.

Corned Beef Salad

2 tablespoons gelatin
¼ cup cold water
1½ cups boiling water
1 bouillon cube
1 can corned beef
2 cups celery, diced
3 hard-cooked eggs, chopped small
1 small onion, minced
½ cucumber, diced small
½ teaspoon salt
1 cup mayonnaise
1 green pepper
Lettuce

Soak the gelatin in the cold water. Melt the bouillon cube in the boiling water and dissolve the gelatin in it. Cut and flake the corned beef into small bits and mix it with the remaining ingredients (except the green pepper and lettuce). Add the gelatin mixture. Make a design of green pepper strips in the bottom of a mold rinsed out with cold water. Spoon in the corned beef mixture and set the mold, covered, in the refrigerator to chill. When ready to serve, unmold on lettuce bed. Serves 6-8.

Chicken Liver Salad

For each serving:

2 pairs of chicken livers
1 slice onion
1 stalk celery
2 sprigs parsley
¼ teaspoon peppercorns
1 teaspoon salt
Lettuce
Curly endive
1 small tomato
2 slices bacon
¼ cup Russian dressing

Simmer the chicken livers for 10 minutes in a bouillon of boiling water, onion, celery, parsley, peppercorns and salt. Let the livers drain, dry and chill. Lay them whole in a nest of lettuce and curly endive. Peel and quarter the tomato, and tuck the quarters in among the livers. Garnish with the bacon slices, cooked until crisp and dry, and spoon Russian dressing over all.

Chicken Aspic Salad

1 tablespoon gelatin
3½ cups rich chicken stock
1 4-inch stalk of celery
1 slice onion
¼ carrot, cut lengthwise
Few sprigs parsley
½ teaspoon whole pepper
Salt
1 tablespoon lemon juice
1 egg white and shell
Hard-cooked egg or green pepper (for decoration)
1½ cups cooked chicken, minced
1 teaspoon onion juice
½ teaspoon salt
2 tablespoons chopped parsley
Lettuce
French endive
Watercress
Green pepper rings
Cucumber fingers
Mayonnaise

Melt the gelatin in ½ cup of the cold chicken stock. Boil the remaining stock with the celery, onion, carrot, sprigs of

parsley, whole pepper and salt to taste. When it has reduced to 2 cups, add the lemon juice, then strain through a double thickness of dampened cheesecloth. Return to the stove and clear the aspic by stirring in the egg white, slightly beaten, and the shell. Let it boil for 2 minutes. Add the softened gelatin and let stand for 30 minutes. Strain again through double cheesecloth.

Have ready individual molds that have been chilled. When the aspic is cool, put a spoonful or two in each, tipping the molds so that the aspic coats the sides. A slice of hard-cooked egg or a design of green pepper may be laid on this layer of aspic for decoration. Seal with another spoonful of aspic. Sprinkle onion juice, salt and chopped parsley on the minced chicken; stir well. Add this to the remaining aspic. Fill the molds with this mixture and chill.

When firm, unmold onto lettuce leaves. Use watercress, French endive, green pepper rings and cucumber fingers as trimmings. Serve mayonnaise separately. Serves 6.

Sweetbread Salad

2½ cups sweetbreads
Court bouillon
2 slices lemon
½ cup chopped celery
½ cup cooked peas (or canned petits pois)
½ teaspoon onion juice
¼ cup French dressing made with wine vinegar
2 tablespoons mayonnaise thinned with 2 tablespoons cream
Lettuce
2 slices crisp bacon
2 hard-cooked eggs
Ripe olives
Tomato quarters

Soak the sweetbreads in cold water for half an hour to whiten them; then parboil them gently for 20 minutes in court bouillon (see instructions under Chicken Liver Salad) with two slices of lemon. Drain. Plunge the sweetbreads into cold water and let them stand until cool enough to handle. Remove all fat and membrane from the cooked sweetbreads and separate them into small chunks. Add the celery and peas and sprinkle with onion juice. Marinate for at least one hour in the French dressing. Then cover sweetbreads with the thinned mayonnaise. Serve in lettuce cups with hot crisp bacon crumbled on top. For garnish, use quartered hard-cooked eggs, ripe olives and quartered tomatoes. Serves 4-6.

Fish



Hedwig's Herring Salad

2 lbs. lean veal
1 lb. (4) celery root
6 potatoes
6 beets
12 salt herring
2 onions
2 dill pickles
6 hard-cooked eggs
2 tablespoons capers
1 cup vinegar
½ cup red wine
2 tablespoons prepared mustard
Lettuce

Boil veal, celery root, potatoes and beets separately. Dice. Rinse the herring in cold water then chop them. Mix together the veal, potatoes, herring and celery root. Chop in the onions, dill pickles and eggs, then add the beets and capers. Mix the vinegar and wine with the mustard for dressing. Stir well, then chill. Serve the herring salad in a big bowl lined with lettuce. Makes about 2 quarts or sufficient for 12-14 servings.

Sardine Salad Plate

12 large skinless, boneless sardines
24 asparagus tips
4 curried eggs
Lettuce
1 hard-cooked egg, riced
½ can pimento, minced
1 teaspoon chopped chives
2 teaspoons chopped parsley
1 teaspoon chopped sweet pickle
½ cup French dressing made with tarragon vinegar
Lemon wedges
Ripe olives

Arrange the sardines, asparagus and halves of curried eggs (see recipe under Cheese and Egg) on a bed of lettuce. Add the riced egg, pimento, chives, parsley and pickle to the French dressing and pour over the asparagus. Garnish the platter with lemon wedges for the sardines and ripe olives. Serves 4.

Crab Meat Salad

1 clove garlic
2 cups fresh cooked crab meat
1 cup chopped celery
¼ cup chopped green pepper
2 tablespoons chopped chives
¼ cup French dressing
½ teaspoon curry powder
½ cup mayonnaise
Shredded lettuce and watercress
2 teaspoons capers
2 tomatoes

Rub a kitchen bowl with a cut clove of garlic. Mix crab meat, celery, green pepper, chives and French dressing in the bowl and let marinate until time to assemble the salad. Then blend the curry powder into the mayonnaise and stir into the crab mixture. Serve the salad on a bed of shredded lettuce and watercress. Garnish with the capers and the tomatoes, peeled and cut into eighths. Serves 4.

Lobster Tails with Dill

4 frozen lobster tails
2 teaspoons salt
12 heads of dill (or 3 tablespoons dill seed)
½ teaspoon dry mustard
2 tablespoons chopped chives
½ cup French dressing made with wine vinegar
Watercress
Hard-cooked eggs
Ripe olives
Lemon wedges

Plunge the lobster tails, still frozen, into a quart of boiling water. Add the salt and eight heads of dill (or 2 tablespoons of dill seed). Let simmer for 8 minutes, or as package directs; then let the lobster tails cool in the liquid. Drain and dry them well; split each tail in half, lengthwise, and crosscut the flesh into bite-size slices. Fold the tails together again, wrap and chill. Add the mustard, chives and remainder of the dill, chopped fine, to the French dressing. Let it stand, covered, for at least half an hour.

To serve, arrange the tails, opened flat, on a bed of watercress. Use hard-cooked eggs, ripe olives and lemon wedges, as garnish. Pass the French dressing separately. Serves 4.

Vegetable



Crab Meat Stuffed Artichoke Salad

For each serving:

1 artichoke
¼ cup fresh cooked crab meat
¼ cup chopped celery
1 tablespoon chopped green pepper
Few drops of onion juice
2 tablespoons mayonnaise thinned with a teaspoon of cream
⅛ teaspoon nutmeg
Salt
Paprika
½ teaspoon capers

There's an art to preparing artichokes for the table. The stem should be cut flush with the base and the tight top leaves of the artichoke sliced off to remove the prickly leaf tips. Each side leaf should have its prickle snipped off with scissors. Then boil for 35 to 40 minutes in salted water. The artichoke is done when an outer leaf pulls out easily. Drain well upside down, and while still warm from the cooking, prepare for salad.

Press the leaves gently back so that the artichoke lies open like a flower. Pull out the cone of undeveloped white leaves. Scrape out choke with a spoon. Chill.

Mix the crab meat, celery, green pepper, onion juice and mayonnaise together; add nutmeg, salt and paprika. Heap this on the artichoke heart and decorate with the capers. Pass a bowl of mayonnaise at table.

Tuna Fish Salad Plate

1 can white meat tuna fish
1 hard-cooked egg
2 tablespoons chopped green pepper
½ cup diced cucumber
2 chopped scallions
2 teaspoons lemon juice
½ teaspoon nutmeg
½ teaspoon salt
¼ teaspoon pepper
⅓ cup mayonnaise
Watercress
Lettuce, spinach, escarole
Radishes, sweet gherkins
Rolled watercress sandwiches

Flush the oil from the can of tuna by holding it under cold running water, then drain and flake. Combine fish and the next nine ingredients, mixing lightly with a fork. Serve in a nest of shredded greens—lettuce, watercress, spinach, escarole. Garnish with radishes, sweet gherkins, and rolled watercress sandwiches. Serves 3-4.

Romaine Caesar Salad

1 clove garlic
6 anchovy fillets
3 tablespoons Parmesan cheese
1 egg
3 tablespoons olive oil
1 tablespoon wine vinegar
4 slices bread, cut thin
2 tablespoons butter
2 heads of romaine

Mash the garlic in a large wooden salad bowl, rubbing it well around the sides. Let it stand thus for a few minutes, then scrape out and discard the garlic pulp. Put the anchovy fillets and cheese into the bowl and mash them to a smooth paste. Coddle the egg by cooking it in fast-boiling water for one minute, just enough to cut the edge of rawness. Add this to the anchovy-cheese mixture and work smooth. Blend in the oil and vinegar. Neither salt nor pepper is needed.

Make croutons by buttering the bread on both sides, cubing it small, and browning the croutons in the oven until crisp.

Wash the romaine well, dry and crisp it. Break it into the bowl, sprinkle on the croutons and toss lightly in the dressing until every leaf is coated and the dressing absorbed by the croutons.

For a memorable outdoor meal on a warm summer evening, serve an outsize bowl of Caesar salad with grilled steak sandwiches followed by peach shortcake. Serves 4-6.

In doubling or tripling this recipe, you can put all the ingredients for the dressing into a blender (cutting the amount of garlic in half) for a quick whirl. Store the dressing in a screw-cap jar until the salad is ready to be tossed. The flavor is the same, but the texture of the dressing is creamy and looks less attractive on the romaine.

Tossed Green Salad with Herbs

This aristocrat of the salad family is usually considered to belong properly to dinner, accompanying the main entrée, or even better, as a separate course to refresh the palate. But why not, on a hot summer day, feature the big bowl of cool greens for itself? The accompaniment can be hearty—cheese muffins or sandwiches—but let the salad have the center of the stage.

1 clove garlic
1 head lettuce
Salad greens: curly endive, celery cabbage, leaves of spinach, rhubarb chard, sprigs of watercress
1 teaspoon each fresh cut dill, basil, marjoram, chervil
8 tablespoons olive oil
2 tablespoons wine vinegar
1 teaspoon salt
½ teaspoon pepper
1 tablespoon chopped chives

The lettuce may be Bibb or Boston, romaine or leaf; the greens may be a few leaves of any or all of those listed above, or you may select others of your choosing. The prime requisite is that they be fresh and crisp, well washed and thoroughly dried. No drop of water should be allowed to lurk in the fold of a leaf, or the salad will be watery and quick to wilt.

Rub an outsize salad bowl with the garlic, peeled and halved, until there is a good coating well up on all sides. Break the lettuce and greens into the bowl. Snip the herbs small and crush them lightly as you add them to the greens. Measure the oil into a big spoon and sprinkle it over the salad. Dissolve the salt and pepper in the vinegar in the same spoon, and sprinkle this on the salad. Then begin a light and rhythmic tossing, which is more a gentle turning of the greens over and over until every leaf is coated and the seasonings well distributed. Add the chives, taste to see if more salt is needed, then serve. Serves 6-8.

Belgian Tomatoes

1 Spanish onion
4 well ripened tomatoes
½ teaspoon salt
¼ teaspoon sugar
Fresh ground pepper
1 tablespoon each chopped fresh chives, basil, dill
1 teaspoon celery seed
¼ cup French dressing

Prepare this salad on a large flat platter from which it can be served. First slice the onion and separate it into rings. Spread these on the platter. Slice the tomatoes, almost ½ inch thick, onto the onion rings and dust them with the salt and sugar. Sprinkle each slice with a grind of fresh pepper and chopped herbs. Sprinkle all with celery seed and French dressing. Cover the platter with aluminum foil and set it in the refrigerator to gain flavor until supper time. Serve Belgian Tomatoes with cold cuts, cheese and crusty garlic bread for a snack supper. Serves 4.

Surprise Salad

½ teaspoon dry mustard
½ teaspoon onion juice
¾ cup French dressing
1 cup cooked diced potatoes
1 cup cooked diced green beans
1 cup cooked diced beets
⅓ cup mayonnaise
Lettuce
1 hard-cooked egg
2 tablespoons chopped chives
1 teaspoon chopped fresh dill

Add the mustard and onion juice to the French dressing. While the vegetables are still warm, marinate them separately, each in ¼ cup of the dressing. Set to chill for at least an hour.

To serve, combine the potatoes and beans with the mayonnaise, and put them in a bowl lined with lettuce. Arrange the diced beets over the beans and potatoes. Rice the egg over these and sprinkle all with the chives and dill. Serve with marinated herring, or with thin rye bread sandwiches of cream cheese and anchovy paste. Serves 4-6.

Molded Beet Salad

1½ teaspoons gelatin
1 tablespoon vinegar
1 cup beet juice
2 tablespoons sugar
1 teaspoon salt
⅛ teaspoon pepper
1 cup cooked chopped beets
¼ cup chopped walnuts
1 cup apple, diced small
Lettuce
Mayonnaise

Soften the gelatin in the vinegar and dissolve it in the heated beet juice. Cool, add the seasonings, beets, nuts and apple. Turn into 4 individual molds that have been rinsed with cold water. Chill. Serve in lettuce cups, garnished with mayonnaise. Molded Beet Salad can serve as the center of a luncheon plate with skinless sardines, herring snacks, sticks of American cheese and stuffed eggs round it. Serves 4.

Salade de Bohème

1 large bunch watercress
½ celery cabbage
½ cucumber
4 hard-cooked eggs
4-6 small boiled beets
1 tablespoon chives
½ teaspoon marjoram
6 anchovy fillets, chopped small
**½ cup Spiced Salad Dressing*

Line a bowl with watercress and on this bed arrange cross-cut slices of celery cabbage, intermingled with thin slices of unpeeled cucumber. Arrange slices of the eggs and beets on top of this. Sprinkle with the herbs and anchovy. When ready to serve, pour on Spiced Salad Dressing and toss well. Serves 6.

*See recipe under Salad Dressings.

Fresh-from-the-Garden Tomato Aspic

5 cups ripe tomatoes, chopped
2 stalks celery with leaves
6 sprigs parsley
1 onion
½ bay leaf
1 teaspoon peppercorns
4 cloves
4 allspice
½ teaspoon basil
½ teaspoon Worcestershire sauce
2 slices lemon
1 teaspoon sugar
2 teaspoons salt
3 tablespoons gelatin
½ cup cold water
½ cup grated carrot
½ cup grated green pepper
½ cup grated celery

Boil all the ingredients—except the gelatin, water, grated carrot, pepper and celery—with the spices tied in a muslin bag, for 30 minutes. Remove the bag of spices, and whirl the tomato mixture (there should be about 1 quart) in a blender until smooth. Soak the gelatin in the cold water, then dissolve it in a cupful of the tomato blend, heated to boiling. Add this and the grated vegetables to the remaining tomato mixture. If time is short, you may mince the carrot, green pepper and celery in the food grinder. Turn into a 2-quart mold rinsed with cold water, and set to chill. Serve the tomato aspic as an accompaniment to cold cuts, herring snacks or sardines. Or, mold it in a ring and fill the center with ham, chicken, lobster or crab meat salad. Makes 6 pints.

Zucchini Salad

8 zucchini
1 cup French dressing with
½ teaspoon oregano added
1 large onion, sliced
2 cloves garlic, sliced
Lettuce
2 tomatoes
Mayonnaise
Parmesan cheese
Salt

Choose tender zucchini about 4 inches long. Parboil them, unpeeled, in salted water for about 6 minutes, then cool. Cut the zucchini in half, lengthwise, and scoop a shallow hollow from the center. Lay the zucchini, cut sides up, on a flat dish; pour a generous amount of French dressing over them and cover with slices of onion and garlic. Cover the plate tightly with aluminum foil and let it stand for a day in the refrigerator to marinate.

When ready to serve, remove the onion and garlic and drain off the French dressing, which can be strained and used to toss a green salad. Arrange the zucchini halves on crisp lettuce. Fill the hollows with thin crescents of tomato. Top with a spoonful of mayonnaise and sprinkle generously with Parmesan cheese. Serves 8.

Artichoke Salad Plate

For each serving:

1 artichoke
½ teaspoon lemon juice
2 tablespoons mayonnaise
1 teaspoon chopped chives
Small bunch watercress
Radish rosettes

Prepare the artichoke as described in Crab Meat Stuffed Artichoke Salad (see recipe under Fish). Sprinkle the heart with lemon juice and a dash of salt; heap with mayonnaise and top with chives. Arrange the watercress in a loose bunch at one side of the artichoke and tuck the radishes among the watercress sprigs.

Potato Salad

6 large potatoes
½ teaspoon dill
½ cup French dressing made with cider vinegar plus ½ teaspoon dry mustard
¼ cup minced onion
2 red apples, unpeeled but cored and diced
1 cup diced celery
6 hard-cooked eggs, chopped
4 tablespoons chopped parsley
1½ cups mayonnaise
½ cup sour cream
Salt and pepper

Cook the potatoes in their skins with the dill; peel and dice them and marinate them while still hot in the French dressing. Add the onion and let stand until cold—at least an hour—while you prepare the rest of the ingredients. Combine potato-onion mixture with remaining ingredients, including mayonnaise blended with sour cream. Season with salt and pepper to taste. Makes about 2 quarts.

Celery Root Salad

1 lb. celery root
1 teaspoon onion juice
¼ teaspoon dry mustard
2 tablespoons cream
½ cup French dressing made with lemon juice
2 tablespoons parsley, minced
2 teaspoons chervil, minced
1 hard-cooked egg, riced

Scrub the celery root and cook it in salted water until tender, which may take anywhere from 20 minutes to 2 hours, depending upon the age of the root. When tender, cool, peel and slice into small julienne strips. Add onion juice, mustard and cream to the French dressing. Beat well. Let the celery root chill in this for several hours. If it absorbs all the marinade, add more to moisten. Serve sprinkled with the parsley, chervil and riced egg. Serves 4.

Dill-Spiced Carrots

8 young carrots
1 cup dill pickle juice
2 tablespoons fresh cut dill
1 tablespoon minced chives
1 cup sour cream

Scrape and trim the carrots and quarter them lengthwise. Simmer them in the dill pickle juice until they can be easily pierced with a fork, about 20 to 25 minutes. They will not soften, but will stay pleasantly crunchy. Chill overnight in the pickle juice.

To serve, drain off the liquid and sprinkle the herbs on the carrots. Pass the sour cream in a separate bowl. Dill-Spiced Carrots should not be served on lettuce, but used as a salad garnish for cold chicken or a platter of cold cuts. Serves 4.

French Bean Salad

1 cup dry baby limas or navy beans
1 carrot
1 stalk celery
½ small onion
1½ teaspoons salt
½ cup French dressing made with red wine vinegar
2 tablespoons onion, minced very fine
3 tablespoons parsley, minced fine
1 tablespoon fresh chopped chervil
1 tablespoon fresh chopped marjoram or thyme
Fresh ground pepper

Soak the beans overnight in cold water, then drain. Simmer them with the carrot, celery and ½ onion in salted water until just tender (25-30 minutes). Drain; remove the carrot, celery and onion and stir the French dressing into the beans. Chill for several hours, stirring occasionally to distribute the marinade.

When ready to serve, taste for salt, then put the beans in a bowl and sprinkle with minced onion, the herbs and fresh ground pepper. This salad is usually served as a salad hors d'oeuvre. It fits well in a salad supper, as accompaniment to cold cuts and sliced tomatoes. Makes 1 pint.

Sour Cream Cucumbers

½ teaspoon salt
1 scant tablespoon sugar
2 tablespoons cider vinegar
1 cup sour cream
2 tablespoons chopped chives or a grating of onion
2 tablespoons chopped fresh dill, head and fronds
1 teaspoon celery seed
2 firm fresh cucumbers

Dissolve the salt and sugar in the vinegar, add the sour cream and stir smooth. You may like more or less vinegar, salt or sugar, but don't make the dressing too sweet. Add the chives, dill and celery seed. Slice the unpared cucumbers paper-thin and combine with the dressing. Chill for 1 hour or more. Sour cream cucumbers improve in taste as they stand. The flavor of the cucumbers seeps into the dressing. Serves 4-6.

Cheese and Egg



Curried Egg Salad

6 hard-cooked eggs
6 tablespoons mayonnaise
½ teaspoon seasoning salt
¼ teaspoon salt
½ teaspoon curry powder
2 dozen cooked asparagus tips
Leaf lettuce
4 tablespoons grated Parmesan cheese
½ cup French dressing
2 tablespoons chopped chives
Cherry tomatoes
Ripe olives

Split the eggs lengthwise. Mash the yolks with the mayonnaise and seasonings and use as stuffing for the whites. Use a well spiced mayonnaise or add a little mustard or lemon juice to make it sharper. You may wish to increase the amount of curry, but the aim of this recipe is to produce a bland, elusive flavor. For each serving arrange 3 of the curried egg halves and half a dozen asparagus tips on a bed of leaf lettuce. Sprinkle the asparagus with grated cheese and French dressing, and garnish with chives. Use cherry tomatoes and ripe olives as garnishes. Serves 4.

Cottage Cheese Salad

Soft cottage cheese
Shredded lettuce
Garnishes
Salt
Sour cream

Spoon the cottage cheese into a bowl lined with shredded lettuce—iceberg, for preference, because of its crispness. Set it forth on a tray surrounded with little bowls of various garnishes: chopped green peppers; chopped sweet red peppers; chopped scallions; and if you like dill, celery and caraway seed mixed; chopped nuts; chopped stuffed olives; sweet pickle relish. Pass the salt shaker and a bowl of sour cream, and let each person season and garnish to his own taste.



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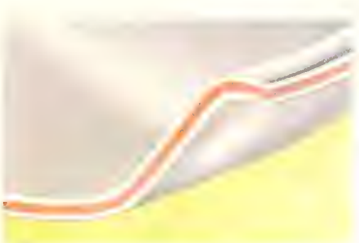
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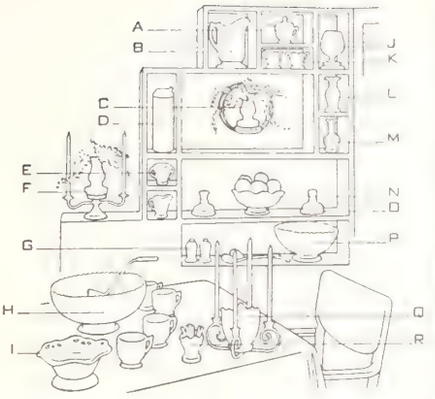
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SUMMER AT HOME

(Continued from page 79)

Indian, Mexican, Japanese or Polynesian. In New York it may be most of these plus Germany, Hungary, Bohemia—or all the countries combined at the United Nations. (And here it may be noted that one of the most attractive acres in New York is the terrace at the eastern end of 43rd Street looking down on the United Nations plaza.)

But the strange country is just as fine and strange when it is America. The heart of the strangeness may resolve itself as a church or restaurant or carnival or movie house, where one finds some clue to the quality of the people of that country. Not one American city is the same from end to end. Each has a hundred small cultures, which see the rest of the world through their different screens, filtering in and out colors and values you would never have noticed anywhere else.

In all cities this "localness" is the universal tourist ideal which few tourists ever find. It requires the one thing a tourist does not have: time, the sense of leisure. The tourist is typically blinded by the kaleidoscope of new sights merely seen. A man in his own city on weekend or vacation can afford, if he wishes, the sense of leisure. He has the time to awake.

Early morning awe

A man's eyes will often open for the first time to what he has seen all his life if he sees it soon after dawn. Market or Grant Street in San Francisco, the Magnificent Mile in Chicago, Pittsburgh's Golden Triangle, State Street in Boston, Wall Street, Fifth Avenue and Rockefeller Plaza in New York are awesome in the emptiness of early morning. Chicago's Michigan Avenue is crowded on Sunday, but Wall Street is as eerie as the floor of the Grand Canyon, as empty as in 1653 when it was a wooden palisade against the Manhattan Indians.

After this experience, one may sit and enjoy the early morning clientele in Battery Park, Washington Square, Grand Central Station or the early-opening restaurants. Some odd citizens will show up but it is fatal and taboo to regard them as oddities. Rather should one regard oneself as one of them. The participation is the key to the delight and education that Shakespeare, Sam Johnson and O. Henry found.

As the day grows hot, it will [illegible] streets. Every city has thousands of picnic grounds of which nine-tenths of the citizens are almost wholly unaware—its backyards. Cities are inconspicuously loaded with these pleasant oases. Most have some greenery; many have one or more trees; all have some shade. Yet in most American cities it is the fashion to neglect the backyard, probably because a city neurosis compels us to keep out of sight of the neighbors. But we plan only to hold a backyard picnic, not an orgy.

$2 worth of seeds

I have the inconspicuous good fortune to have one of these private backyards, which I ignored for 12 years. Then I bought $2 worth of seeds. I can't explain it but since then I have felt good from April to October. Nobody has ever asked me to share a picnic lunch in my backyard but I wish somebody would.

A sycamore leans halfway over it. Most of it is walled by brick. The sun never sees one corner but it gives half the yard five hours of glare a day. In the dark corner I have transplanted wild ferns, violets, hepatica, plantain lily and Solomon's seal. In the bright half I have had success for a month or so with pumpkin and cucumber vines and easy and climactic triumphs with morning glory and zinnia. As one row of seeds fails, I put in another right on into September. Somehow it's more fun hoping for vegetables than for flowers in a city backyard, so I keep trying for onions and lettuce. Through it all a staunch patch of transplanted myrtle holds its own.

For the people who have backyards the hopeless struggle with the poor soil and the chemical dust is one added challenge of the city. But it has rewards. I know a woman who on hot nights invited her friends to bring bathing suits to her backyard. She hung up a hose and sprayed them now and then, watering her garden at the same time.

Summer in the city offers other adventures in eating besides backyard picnics. You have the time (and the excuse of vacation) to visit celebrated restaurants outside the compass of your ordinary routine, perhaps such places as Bardelli if you live in San Francisco, the Stock Yard Inn in Chicago, Ruggeri's in St. Louis, Mario's in Detroit, Arthur's in Dallas.

It is suggested that these [illegible]



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ON LEADING MAKES OF FAUCETS

SPRING-FLO AERATOR

AT HOME

(Continued)

forethought and pre-arrangement. The meal should be ordered in advance for a fixed hour and minute. The beauty of this is that unless it is a tourist town or a tourist restaurant, the place will be almost empty at an off hour or on a weekend. When the restaurant does a big weekend business, comfort can be achieved by ordering the meal for 11:30 a.m. or 5:00 p.m.

The other prerequisite for a magnificent meal, whatever the level of the cuisine, is to have been hungry for about two hours before you see food—not yet quite weak with hunger but definitely desperate. Then even one cocktail is prohibited and preliminary soups are advised against. Get into the main course right away. Once food consumption has begun, it is impossible to stop some Americans from drinking, nor does it matter so much. An intelligent provision of wines or beers will save the day.

Any opinion of mine about restaurants must be qualified with personal limitations of taste and experience. I prefer a restaurant where I feel neither conspicuous nor wholly unwanted. This effect seems to be produced on me by a cellar or wood paneling or simple but interesting decorations, by an amiable proprietor and the unlikelihood of seeing anybody else I know. In New York, I have been content in Luchow's, Billy the Oysterman, the Chateau Madrid, The Caffe Torino, the Vanderbilt's Crypt Bar, the Henri Quatre and a place in the wastes of Richmond Hill named the Triangle Hofbrau. But the individual must make his own reconnaissance in person to get the feel of the place.

The appetite

As long as you can pay for the meal, your main problem is working up the appetite in an enjoyable way.

In all cities certain parks are given over to youthful baseball games or other sports in summer. In New York, Van Cortlandt Park also stages the flying of toy airplanes and Central Park the sailing of model yachts. All these are pleasant to watch and in the case of baseball, if you are in condition, you might get to play outfield.

Fortunately almost every big city has grown up on the banks of a body of water. A trip across water is always fine on a summer day. In San Francisco, there is the Oakland ferry; in Chicago, the lake boats; in New York, the Staten Island ferry and the boat-trip around Manhattan are famous. Another one is the Sheepshead Bay ferry to Rockaway, returning to a shore dinner overlooking the fishing fleet. The sea is the soul of New York, Baltimore, Providence, New Orleans, Boston and San Francisco. A native has a spiritual obligation to get out on it now and then and see his city.

(Continued)

Specialized window-shopping offers another sort of trip in the deserted summer city. If you are interested especially in cameras, machine tools, antiques, diamonds, stamps, brass, look in the classified telephone directory. Most of the addresses under your subject will be in one area. If you see something you want, you can probably get it by telephone on a business day.

Museum treasures

If you love art or natural science but never have time to visit museums or the zoo, your summer vacation in the city can be rewarding, indeed. The treasures of San Francisco's Palace of the Legion of Honor, Chicago's Art Institute, Boston's Museum of Fine Arts and Gardner Museum, New York's Metropolitan and Museum of Modern Art, or a score of other great institutions are waiting for you. Any antagonism you may feel toward museums can be dissolved if you will pick one specialty at a time, say Babylonian art or Flemish or just one man, and read a little about it between visits to the museum. Our museums merely reflect the fact that we have far too much past to be comprehended at one inspection.

One of the most exciting museums in New York is that of the City of New York, which shows only 300 years of our past. (And in summer no jostling throng will annoy you there.) One of the best in San Francisco is the Wild West Museum in the Nevada Bank Building, and this shows only 100 years. The dramatic exhibits of New York's Museum of Natural History have made it one of the busiest. This is certainly one of the greatest museums in the world, though it has not quite solved the matter of bird exhibits.

For live animals, the zoos are always there; and certainly the young animals outside the cages discovering the reality of these marvels out of picture books are as absorbing as the exhibits. At New York's Bronx Zoo I would recommend the fish, snake and bird houses, the outdoor otters and the healthiest tigers I have ever seen. Like the children, I still don't believe in the rhinoceros.

(Continued)



DEMETRA and the headless doll

A little doll, wilted and headless, is a thing of wonder to Demetra. It is the only toy she's ever owned. Demetra's doll is a symbol, a symbol of the bitter poverty which grips Greece—torn and shattered by war and earthquake.

The only "home" Demetra has ever known is a large warehouse in Athens partitioned with ropes and rags to make "rooms" for many refugee families. Demetra's father cannot find employment in poverty-stricken Greece; her mother has even sold her own winter jacket to buy milk for her baby. Demetra's parents pray that someone, somewhere, will help them care for their little daughter.

HOW YOU CAN HELP DEMETRA

YOU can help Demetra or another needy baby through the Baby Sponsorship plan of **Save The Children Federation.** For $60 a year, just $5 a month, SCF will send "your" baby food, clothing, warm bedding and many other essential items—in your name, in Greece, Finland, France, Western Germany or Korea. Full information about "your" baby and a photograph will be sent to you. You may correspond with the family to add understanding and warm friendship to your generous gift. The cost of an SCF Baby Sponsorship is so small—the good is so great.

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(Continued)

Bird watching

With binoculars you will dis-ver surprising numbers of wild irds in a city in unexpected laces, especially at migration mes. City dumps are a favorite ith shorebirds, gulls, owls and awks. Ducks, geese, mergansers nd loons often rest in protected ater. A green backyard or roof ill attract migrating thrushes nd warblers. A Wilson's petrel or vo often accompany the Staten sland ferry.

Anyone who can get up early r birds ought to be able to make dawn trip to his city's markets. hese are somehow always a unning surprise to anybody who ees one for the first time. In New ork's Washington Market one an slake his appetite at one of ne oyster bars and end with an pic breakfast at Sweet's, an eat-ng house from another age whose ncient Negro waiters prove that ere at least virtue never dies.

On weekdays in New York nd other cities the law courts of-r a dramatic and enlightening nsight into the real world that ou can get no other place. You ave only to arrive early enough r a seat.

A peculiar requirement of an merican adventure is that it have n objective, even if only nominal. or example, I would once have ncluded a trip to New York's attery when the old Aquarium as there to justify the trip. How-ver, the Aquarium was a casualty f one of Robert Moses' impla-able whims, and the fish were umped as garbage into the har-or. There is no longer an objec-ve at the Battery, unless you ant to pay your income tax at the ustoms House, or go see Robert loses uptown at 270 Broadway.

Visiting churches

One last suggestion for any unday is to worship at a church ther than your own. Americans' hyness in this respect deprives nem of some of the finest beauties their civilization. Your own lergyman would probably be lad to offer a suggestion and ould know about the beautiful hurches and fine choirs. Here gain participation is the essence f the experience; a tourist atti-ude is inadmissible and even acrilegious. The other worship-ers will forgive you for admiring ne architecture, the ceremonial nd the choir as openly as you ust. Two of the oldest buildings New York are St. Luke's hapel of Trinity (1882) on Hud-on Street and St. Patrick's

(Continued)

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LA PROVINCE DE Québec

(Continued)

Church (1809), New York's first cathedral, on Mott Street near Prince.

Pleasant and enriching as any of these city holidays can be, they have the added quality of exciting the curiosity and sympathy of the citizen in his own civilization. They are as much an escape from the weekday world as any trip to seashore or mountains. If anything, the city sights are the stranger. But they are equally real, like the improbable animals at the zoo. One who learns to accept, understand and value them cannot help be a slightly better human being, perhaps even a better citizen.

And even if it is only pleasure and not understanding or enlightenment that you are seeking in your summer vacation, the city can't be too bad for that. After all, statistics prove that New York City is the world's leading summer resort. END

LAWN GAMES

(Continued from page 84)

court (75 feet by 35 feet) would take up the whole backyard. Lawn bowls would require even more space and fine level turf. Dedicated bocce players, on the other hand, can enjoy themselves on any open piece of ground, even around trees and on slopes.

Archery requires a space protected from wind. It should not be undertaken near other games; there should be either a suitable backstop behind the target or room for the arrows to fall in plain sight. Along with horseshoe pitching and bowling, archery is best suited to fairly long, narrow playing areas. The most satisfactory lawn space, capable of supporting several court games in comfort, is about 75 by 100 feet.

If you have no room at all for games played on grass, you still need not be deprived of backyard sports. The alternative is to use a concrete path or driveway for a shuffleboard outfit. You could rig a basket-ball goal on a backboard attached to a wall or tree trunk (the regulation height is 9 feet).

These old favorites are by no means the only garden games; several relatively new ones should be investigated. The game Olympic Rings is played with pairs of sticks and small hoops. In games like Jokari or Banball, you belabor with paddles a ball anchored to a small box by a long rubber string. Peteka-rio involves a sort

(Continued)



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of giant shuttlecock that is batted around by hand.

Using your lawn for an athletic field introduces, of course, some problems of grass care. Ordinary good lawn procedure should be sufficient to have your turf in playing condition at the start of the season. This requires some caution, and some common sense. Grass to be played on, whether for badminton or croquet, should grow in a soil liberally supplied with humus. The lawn should be closely planted with vigorously growing grass suited to the region; it should never be cut shorter than two inches. On blue grass and fescue turf, apply a top dressing of complete lawn fertilizer high in nitrogen (example: 8% nitrogen, 6% phosphorus, 6% potash) in early spring. Feed it again about Labor Day. Keep the playing surface springy by watering deeply during dry spells. Let it rest after watering, and after summer rains. Excessively worn spots on base lines and around croquet wickets should be raked, fed, and reseeded in September. Shift your court lines slightly from season to season or several times during the season if there is room, so that the turf with the most wear has a breathing spell. Good grass, like people, actually seems to thrive on a moderate amount of exercise. So play as actively as you like; your backyard arena will get six months' rest during the winter months.

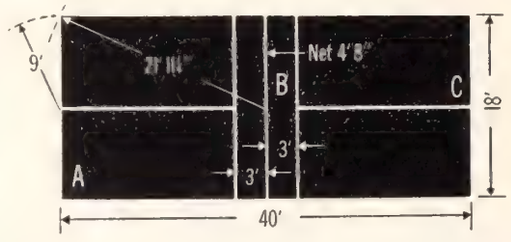
One word about laying out playing courts: the lines of play should, if possible, run north-south so that players need not face into early or late sun. Following are condensed instructions, with diagrams for laying out some of the most popular lawn games.

Court games

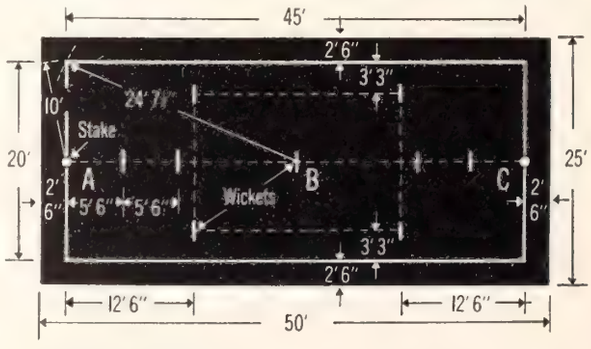
Games layouts requiring a net and service lines may be modified by trimming boundaries to suit your playing space. A fine lawn game like badminton, calling for fast footwork and precision, deserves a level, well-laid court. The regulation doubles court is 44′ x 20′; singles, 44′ x 17′. It should be sheltered from strong winds, and away from trees

(Continued)

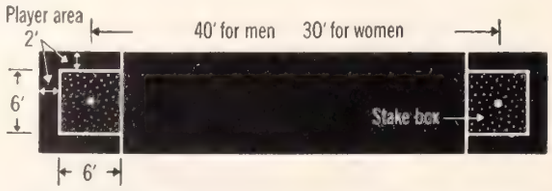
Three lawn sports that benefit from careful layout



Deck tennis court resembles simplified badminton and volleyball courts, may be adapted to all three games.



Croquet may be played on a court 50′ long or even a smaller one. Sloping, curving courts can also be fun.



Horseshoe pitch has clay pits in frames of 2 by 6's in official play, but only stakes and shoes are essential.



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(Continued)

so as to give the "bird" unobstructed flight.

Deck tennis, paddle tennis and volley ball may be played in the same area. Dust new lines within the badminton court frame, or use the same lines, and adjust the net to the specific height each game calls for. The size of the deck tennis court is almost the same as for badminton (officially, it is 40 feet long). Paddle tennis is played in an area 18′ x 39′, using light, laminated wood paddles and a sponge rubber ball. Volley ball offers plenty of exercise on a field 20′ x 40′.

Making square corners for any game court is a matter of simple geometry: the square of the hypotenuse of a right-angle triangle is equal to the sum of the squares of the other two sides; remember? (See diagrams on pages 84 and 148.)

In buying equipment for court games, bear in mind that weather-resistant materials have been available in recent years. The new aluminum badminton rackets and plastic shuttlecocks, for example, resist moisture, sea fogs and damp summer weather.

Lawn area games

Croquet is an ideal family team game, but its leisurely pace can be deceptive; unbridled ferocity has characterized the play of some devotees, the late Alexander Woollcott among them. The official American game requires a layout 70 feet long between stakes, 30 feet wide between centers of the wing wickets. A compromise croquet field laid out in an area 50 feet by 20, or even less, offers plenty of competition. If you are a stickler for tournament play you will want flat, firm turf for accuracy. Best croquet sets include wooden pegs to set flush in the ground for inserting upright wickets. The wickets are lifted at mowing time, leaving pegs in permanent position. Today's croquet equipment is a far cry from the old. Modern mallets may have rubber faces; crack-proof balls are solid plastic in bright colors.

Horseshoe pitching is an ancient and honored sport, favored among young and old. It takes good sized patches of ground (at least 10′ x 50′) to lay out a horseshoe pitch. The official iron stakes, 1 inch thick, protrude 12 inches and slant 3 inches toward each other and are placed 40 feet apart in 6-foot square "pitcher's boxes" filled with 6 inches of moist clay. The steel shoes weigh

(Continued)

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(Continued)

2½ lbs. (lighter weight, shorter pitch for the ladies' game). Rubber horseshoes may be used if you modify the rules a little. In the backyard, horseshoe pitching need not be official to be fun.

Tether ball (once called bumble puppy) is a youngsters' lawn favorite. To a 10-foot pole a rubber ball is attached by a rope. Two players, swinging in opposite directions, compete to whack the ball completely around the pole. Accept the fact that grass will quickly be worn away in a circle around the pole.

Archery as a lawn and field sport has 4,000,000 devotees in this country. These include the target archers skilled in tournament play; bona-fide field archers who hunt either living or simulated game; and the "plinkers", armed with just any kind of bow and arrow, and a touch of Robin Hood blood in their veins.

In backyard archery, safety comes first. Mark off a target line about 10 feet wide from the firing line to the target, and allow at least 40 feet of clear space back of that. Or set the target itself before a bank or incline that will form a backstop. Although a standard archery range is 100 yards, the distance from your firing line to a regulation target 4 feet in diameter could be merely 20 or 30 feet for "plinking".

The basic outfit includes bow, 6 arrows, quiver, a leather arm guard and finger tabs. One caution: don't get a bow too heavy for your "pull". A 35-lb. pull is heavy enough for lawn shooting. For beginners and children the pull may vary from 14 to 26 lbs. Arrows should equal in length the distance between archer's armpit and first joint of his index finger.

Bocce, a hot-blooded Italian cousin to lawn bowls, has leaped into national favor in the past two years. Played as *boules* in France, under the parasol plane trees of the Midi, rolled over cobbled stones in Italian village courtyards, it is a game that takes uneven turf or persnickety weeds in its stride. No two bocce contests are ever alike. There is no official size for a bocce court. The game may be played in an area only 10′-60′, even on a driveway. Widths may range upward to 20 feet, lengths 90 feet. Eight balls may be used (for as many players), and a smaller jack, 2¾" in diameter. Unlike lawn bowls, bocce balls are not weighted off balance, which makes play more adaptable to a small area (and, incidentally, spares the surrounding shrubbery). END

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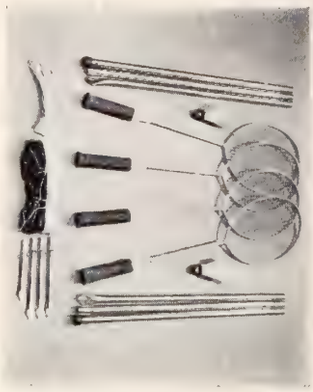
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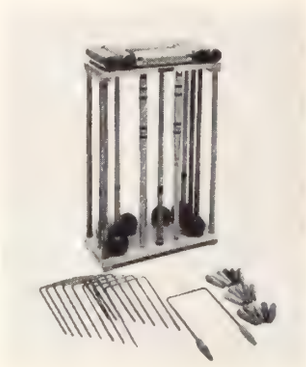
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Croquet set has reinforced mallets, plastic balls, steel wickets, socket pegs; about $46.



Archery equipment must be bought to fit: bows, $4 to $18, arrows $5 to $18 per doz.



Tether ball bats are ½" plywood; ball nylon covered; pole tempered metal; about $16.

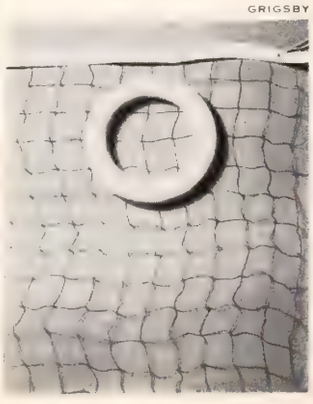


Olympic rings is played with hand wands and a pair of wooden hoops, about $3.



Horseshoes are steel, weigh 2½ lbs.; 2 are painted gold, 2 silver; stakes are 3'; about $6.

GRIGSBY



Deck tennis requires only white sponge rubber ring, a tarred cotton net: about $5.



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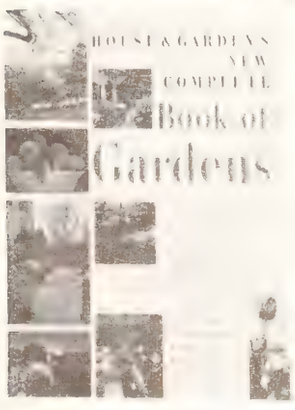


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H & G's GUIDE

This is the fourth and final installment of the H&G dictionary for dedicated gardeners. We began our definitions, properly enough, with "accent"; we conclude with a rousing "zumpkin".

Rhizome: The swollen or enlarged underground stem or rootstock of many herbaceous perennials. Example: Garden iris grows from a rhizome.

Root: Commonly the underground axis of a plant that acts as anchor to the stem and takes up water and dissolved nutrients essential to plant growth.

Runner: A trailing stem that takes root where its buds or joints come in contact with the soil.

Scape: Flower stalk or stem, usually leafless, that arises directly from the ground.

Scion (often spelled Cion): Shoot of a plant containing 1 or more growth buds and capable of propagation, as when, in grafting, it develops on an understock of a different species or variety.

Seedling: A plant, usually young or small, grown from a seed.

Sepal: One of the parts of a flower calyx, often resembling a petal after unfolding.

Species: One or more members of a subdivision of a plant genus. All species of a given genus resemble one another more closely than they do members of any other genus. In botanical nomenclature, the name of the species immediately follows the name of the genus. *Iberis* (genus: candytuft) *sempervirens* (species: evergreen).

Specimen: A handsome, well-grown plant, often a shrub or tree, selected for special garden display.

Sphagnum: Bog mosses used for retaining moisture around plant roots and, as peatmoss, to improve soil texture.

Sport: A sudden, unexplainable appearance of a shoot, stem, leaf or flower that deviates in color or other characteristic from the plant on which it occurs; a mutation. Many popular rose and fruit varieties have developed from bud sports.

Spur: 1. A short shoot or growth; in many fruit trees, the flowers and fruits grow from spurs. 2. Extension of a flower, as in the spurs of a columbine.

Stamen: The male reproductive portion of a flower which terminates with the pollen-bearing anther.

Stigma: The apex or terminal extension of the pistillate or female reproductive flower part which receives the male pollen.

Stock: 1. The axis, or shortened base of a stem. 2. Understock used in grafting.



TO GARDEN TERMS

Stolon: Sometimes called a "runner" as in strawberry plants. A form of branch or shoot emerging from the upper part of a root: it may grow just above or below soil surface, and root at the tip like a runner.

Succulent: 1. Referring to soft or fleshy growth. 2. A member of a large group of plants capable either of storing up moisture for long periods of time or getting along without it. Example: The cactus family.

Sucker: Vegetative shoots, often undesirable, that arise from a root or bud lying anywhere along the trunk or branches of a tree.

Sun scald: Injury to plants, particularly some evergreens, caused by excessive exposure to sunlight.

Taproot: A primary root that grows vertically downward and gives off small lateral roots. Example: carrot.

Tender: Refers to plants that can stand only a few degrees of frost, and perish at sustained temperatures below 32 degrees.

Thinning: The removal of excess seedlings that are too closely spaced for good growth.

Tilth: Cultivated soil in a condition to support good plant growth: also the condition itself.

Topiary: The pruning, shearing and training of evergreens into geometric or fanciful forms such as an urn, bird, pyramid.

Transplant: To remove a plant from one place to another; to lift seedlings from pans, flats, hotbeds or coldframes and set them out in beds or rows.

Trenching: The method of digging which brings unused soil to the surface and turns used soil under.

Tuber: A short, bulbous, underground stem full of reserve food from which growth buds called "eyes" emerge. Example: potato.

Variety: One of a group of individual plants within a species that have only slight differences, as in color of flower or fruit, habit of growth.

Vermiculite: Mica expanded by heat to form a light granular substance that holds air and moisture; makes a good medium for seed sowing, cuttings.

Water sprout: A weak, succulent shoot growth produced in one season along the trunk or main limbs of a tree.

Wind burn: Drying and withering of leaves, especially of evergreens, by strong winds.

Windbreak: A planting of trees and shrubs arranged to break the force of prevailing winds.

Zumpkin: A cross between a zucchini (squash) and a pumpkin.

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TEN KEYS TO SUCCESSFU

favored species generally lumped under the name of "scrub oak", which is really a species in its own right. Except for the black pine, there is no other tree that will put up, and gracefully, with such incredibly difficult climate and weather conditions as the oak. Both trees are natives of Japan and the meager regions of Asia. As a pair, planted as windbreaks, or simply as ornament on a featureless site, they are hard to beat. Start them in a soil enriched with leafmold or a little topsoil brought in for the purpose and you will not have to worry about them again.

The remaining eight plants on the desert island list are classed as shrubs, although one or two assume almost tree-like proportions under favorable conditions. At least one is a groundcover only a few inches high.

Russian olive (*Elaeagnus angustifolia*) is a tree in some locations, though it's likely to scramble on a windy shore. Its chief attributes, aside from a constitution that could stand Hudson's Bay winters, are its gray-green foliage, its crooked trunk and branches covered with shedding brown bark.

Inkberry (*Ilex glabra*) we put next because it is evergreen and next tallest in rank. Less hardy than the rest, perhaps, it will survive most American coastal winters if protected by the house from winter sun and freezing wind. For the shady side of the house, fine. It will tolerate a sandy soil, likes mulching with oak leaves or pine needles.

Arrow-wood (*Viburnum dentatum*), though not evergreen has decorative spring flowers and is even hardier than the Russian olive, if that is possible. Certainly not the handsomest viburnum, this one leads the whole hardy tribe as you approach salt water.

Bayberry (*Myrica pennsylvanica*) is seldom over three feet high on the shore (twice that inland), but it is nearly evergreen, has fragrant foliage, fine gray berries, and it will spread and multiply virtually on the open beach. It has real ornamental and landscape value.

Beach plum (*Prunus maritima*) is a Cape Cod favorite. It is native to the east coast where it grows almost to the tide line. With upright, shrubby branches it opens a host of small white blossoms in May, followed by fruits that produce jelly of a clear and lively red and unmatched flavor. More shore dwellers should take the trouble that is required to try this plant beyond its natural range; it would be well worth a failure or two to find a good spot for it in any sunny, sandy place.

Rugosa rose is almost indispensable in a seaside dooryard. It will grow, even thrive, anywhere, seemingly almost in sand. At least it persists when half drifted over. Colorful in flower and fruit, sweetly fragrant, rough and rugged in leaf texture and prickly stems, it is ubiquitous and unfailing.

Scotch broom (*Cytisus scoparius*), which has a score of agreeable relatives, is slender stemmed and is reedy-looking when seen from a distance. Against weathered boards, across the face of a curving dune, as contrast for the foliage and branches of any of the other plants on the list, it is worth the loamy pocket it needs for a good start. From there on it largely cares for itself unless conditions are too stiff, in which case it will simply disappear into the sand.

Bearberry (*Arctostaphylos uva-ursi* in the unlikely nomenclature of botany) consorts with dune grasses and holds sand mulches in place among the larger plants. It is an evergreen groundcover that is difficult to transplant, except from pot-grown plants or frozen clumps, and resents disturbance. But once well started, it will gradually take over and form a solid carpet. Though the least in size of the 10, it ranks high in interest and grace.

This is the basic list for the harshest conditions at the sea's edge. Go inland by as much as a single dune and you can double or treble the number of plants that will serve you well. Your first 30 might well be drawn from species closely related to the 10.

Add mugho pine (small) and pitch pine (large) for evergreens. Include American or English hollies along the southeast and northwest coasts. The post oak is but one of the good coastal oaks. To them add the silver poplar and the honey-locust. The latter is available in thornless strains, such as the Moraine locust, and a newer variety with leaflets that open a golden yellow. Among the many rose species, the trailing types rugosa hybrids, and the Scotch rose are preëminent, though it is flying in the face of rosarians everywhere to draw a line. The common, often scorned, black cherry is a fine shore tree and a cousin of the beach plum. The

SIDE GARDENING (Continued from page 70)

arnums yield a dozen candi-es for coast honors, among n the wythe-rod and, where ters are not too harsh, the lin- and the tea viburnums.

Dune plants

Among the choice bedding dune plants are the arte-ias, and sea-lavender; the bog berry, and the huckleberry. dbush gives spring beauty in marshy woods, as the clethra swamp azalea do in summer. keberry is a fine upland shrub. all the local junipers come their own as you retreat from open sea. (Once back beyond h of salt spray, your seashore den problems are no different n anyone else's.)

Bear in mind only that you t take extra pains to prepare arting soil as loamy and as o as you can. The sand will over soon enough. After splanting, water as well as are able. Mulch all your ts with oak leaves, pine nee-. or salt marsh hay at least for the first year. And if one plant fails, try again—or try something else.

For the renter, the seed packet and the local florist or nursery are the best answer. For the gardener who wishes to garden there are, of course, many perennials that will survive shore conditions with protection only from direct onslaught by wind and spray. Avoid tall growing plants, whether annuals or perennials, except against a wall or where there is little wind. Staking plants is a waste of good vacation time. Grow geraniums, begonias, petunias, marigolds, zinnias anywhere you like. Use them in foundation planting, along fences, by door steps, in pots on porch and terrace. Supply as loamy a soil as you can. Confine it in a special bed with boards or stones, or replace it seasonally. And waste some good well water on the young plants at the start. If the wind or the fog, summer tempests or even a real storm overtake them before the season's end, you are still ahead of the game.

MOUNTAIN HOUSE (Continued from page 91)

building data

DATION: Reinforced concrete. EX-R WALLS: Cedar shingles—Mar-Shingle Co. ROOF: Expanded —American Aggregate Co. IN-ION: Roof, 1" rigid insulation—Flintkote Co. DOORS: Flush, wood. OWS: Casement, wood. GLASS: ¼" —Libbey-Owens-Ford Glass Co. LACE: Stone; steel fireplace unit—lator Inc. INTERIOR WALLS: All , Philippine mahogany. CEILINGS: 6" fir tongue and groove plank-LOORS: Kitchen and baths, vinyl Goodyear Tire & Rubber Co., all other rooms, oak. HARDWARE: ge Lock Co. EXTERIOR PAINTS AND S: Trim—Martin-Senour Co. INTERIOR PAINTS AND STAINS: Martin-Senour Co. HEATING SYSTEM: Electrical, baseboard—Wesix Electric Heater Co. CONTROLS: Thermostat control—Wesix Electric Heater Co. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN PLUMBING FIXTURES: American-Standard. KITCHEN EQUIPMENT: Cabinets, Philippine mahogany; countertops, "Formica"—The Formica Co.; dishwasher—General Electric; food waste "Dispo-all"—General Electric; range and refrigerator—Frigidaire; ventilating fan—Nutone, Inc. ARCHITECTS: Worley K. Wong, Architect, and John Carden Campbell. CONTRACTOR: Don Abelseth.

SEASIDE HOUSE (Continued from page 71)

building data

DATION: Creosoted pilings. EX-R WALLS: Vertical Western cedar . ROOF: Composition roofing, over ed 2" fir decking—Johns-Manville DOORS: Flush, wood, and sliding in wood frames; custom-made. OWS: Wood, double-hung; custom-GLASS: ¼" plate—Libbey--Ford Glass Co. FIREPLACE: Pre-ated—Condon-King Co. INTERIOR : Western cedar siding; all other painted fir siding. CEILINGS: ooms, exposed 2" Douglas fir. S: All rooms, linoleum—Armstrong Cork Co. HARDWARE: Doors, brass—Schlage Lock Co. EXTERIOR INTERIOR PAINTS AND STAINS: Western cedar walls, natural finish with grayed pigment filler; trim, blue-gray and orange-red; ceilings, off-white—W. P. Fuller & Co. LIGHTING FIXTURES: Prescolite Co. HEATING SYSTEM: Electric—Norris Thermador Co. WATER HEATER: Bauer Co. BATHROOM PLUMBING FIXTURES: Crane Co. KITCHEN EQUIPMENT AND FIXTURES: "Dwyer" Unit Kitchenette—Dwyer Products Corp. ARCHITECT: George Vernon Russell. INTERIOR DECORATOR: Eleanor Le CONTRACTOR: Russell Chace.



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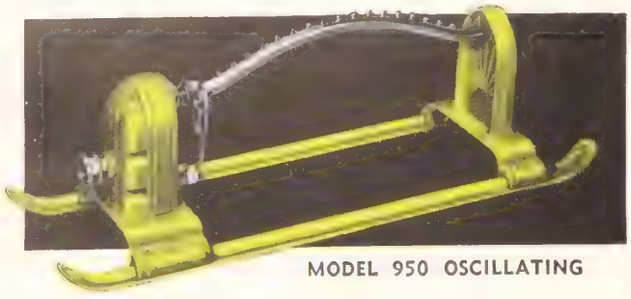
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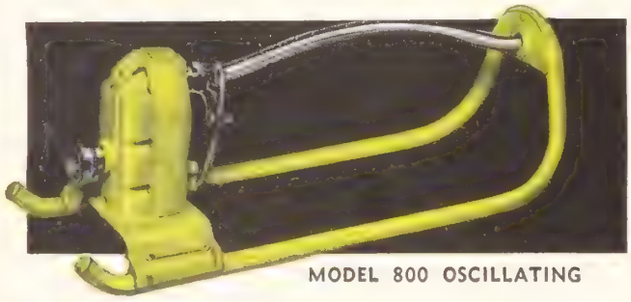
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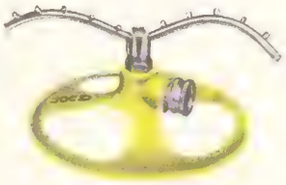
MODEL 950 OSCILLATING

AVON The king of the lawn sprinklers, the Avon 950 features jet nozzles to assure proper spray distribution and afford greater coverage. Its slow oscillating motion makes it ideal for sloping, terraced or level lawns. The lawn absorbs water on one side while the other is being irrigated.



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AVON
MODEL 300 ROTARY

Ideal for smaller lawns or those cut up by shrubs and trees, the Avon rotary sprinkler has jet nozzles, like those of the 950, for precision performance. Made of the finest materials it will serve you season after season.



AVON
MODEL 400
FLOWER
IRRIGATOR

This unique rotary sprinkler with jet nozzles is specially designed for the home gardener. Mounting the sprinkler on a four foot spiked stake produces a vertical, rain-like spray that leaves flowers fresh and undamaged. Extra fine spray nozzles are available.

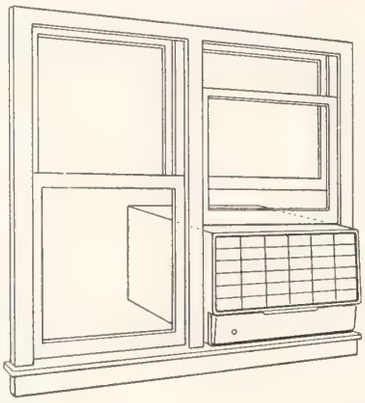
All Avon sprinklers are equipped with drain plugs for flushing spray tube.

AVON Sprinkler

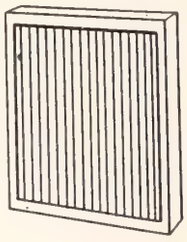
AVON MANUFACTURING CO., WORCESTER 4, MASS.

THE NEW CHO

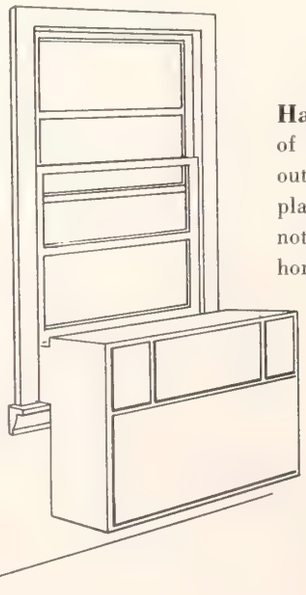
Never before have manufacturers offered the public such a wide choice of room air conditioners. The products on today's market vary greatly in size and shape, but all produce similar results. Outside air is taken in, cooled, filtered, de-humidified, and sent into the room. Some have special timing devices; others are portable; some can be connected to the heating system and used the year around. These extras should be considered after you determine what size you need and what design appeals to you.





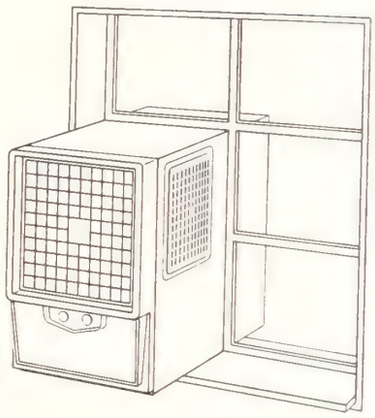


Electronic filter to clean the air of dust, pollen and smoke is a feature of the new RCA-Whirlpool Room Air Conditioner. A vacuum tube powers the filter. The complete unit is designed for weather-tight installation in windows 27″ to 40″ wide and is priced from $259.50 to $499.50 according to size and horsepower. *Whirlpool-Seeger Corp.*

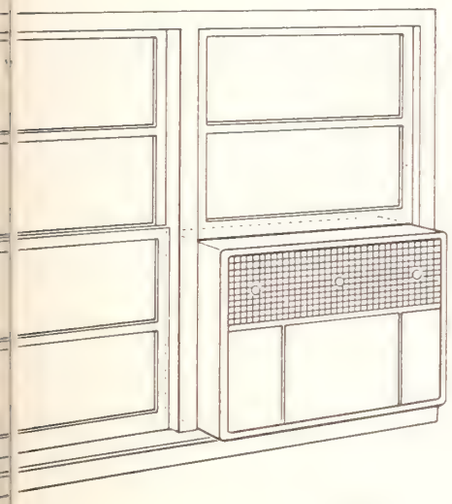


Hanging unit takes up only 9″ of window space. Installed without bolts or screws, it is lifted into place and rests on the sill. It does not prevent closing the window. 1 horsepower. $399. *York Corp.*

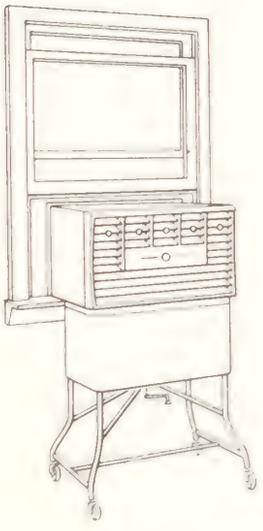
ROOM COMFORT



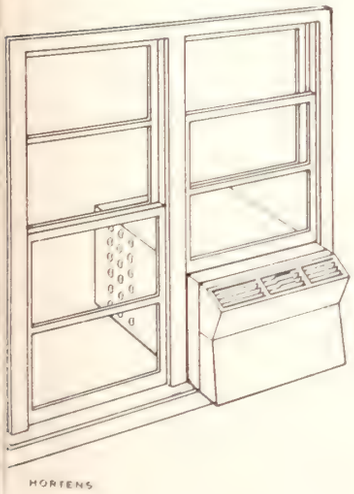
Casement window model with ¾ horsepower motor needs no special wiring for installation. It plugs into any 115 volt, 15 amp. circuit and can be placed half-in, half-out of the room or flush with the outside window line. $349.95. *Mitchell Manufacturing Co.*



Compact design holds depth of this unit to 16½". reduces projection of conditioner inside or outside window. Unit can be mounted in upper or lower areas of regular windows. A kit for installation accompanies each unit. ½ horsepower. $299.95. "Thinline" by *General Electric Co.*



Portable unit can be moved from room to room as needed. A crank underneath the rolling stand raises or lowers the air conditioner to line up with window sills of different heights. ½ horsepower, $348, including the stand. *Emerson Radio and Phonograph.*



Quiet performance of this model is made possible by an inch-thick glass fiber padding and asphalt felt lining that muffle the sound of moving parts. A 4-bladed aluminum fan moves the cool air. ½ horsepower unit. $249. *Carrier Corporation.*

HORTENS



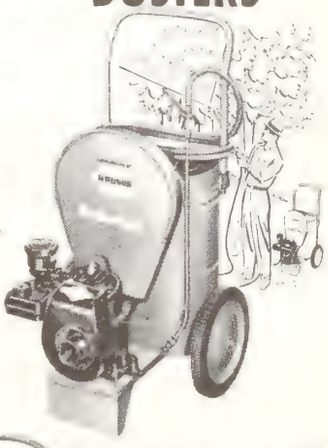
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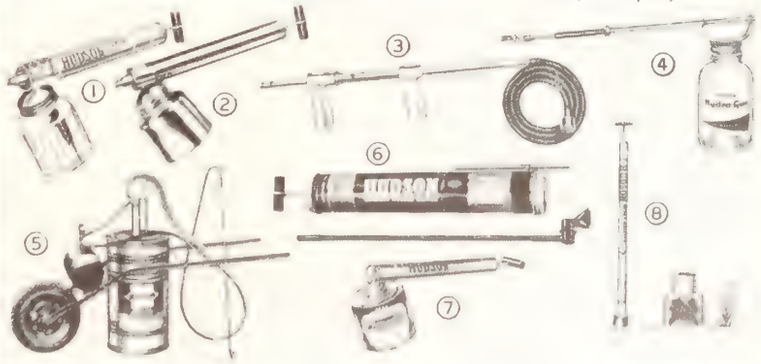




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IN THE MOUNTAINS

(*Continued from page 87*)

completed the perfection of mountains for summer family fun. Youngsters have always taken to high places like goats.

Among the happiest summers I remember was one spent at a boys' camp above Ward, Colorado. The proprietor of the establishment, a gentle and somewhat vague character, had been a little beforehand in his advertising, and the showers and other apparati of cleanliness my parents confidently expected me to be using were not installed until the following year. The camp was situated at 9,200 feet at the edge of Brainerd Lake, which was fed by a glacier only five miles away. One dip in its icy water was convincing that any amount of dirt was preferable. I recall taking only three baths that summer, but I hiked an average of 15 miles a day, climbed four peaks over 14,000 feet high and put on 15 pounds of muscle. And in a crater lake a couple of ridges away I caught more than 100 trout in a day and a half. It was a boy's paradise; indeed, given a few more baths and a horse to take the strain of hiking off middle-age legs, it would be paradise now, the more since the magnificent scenery would mean something besides obstacles to climb and hazards to tumble down.

The ultimate pleasure in mountains, if you are rugged enough, remains what it was in the days of our pioneers. The cottage colony at the mountain lake, the swift auto trip over the paved roads of a national park are very fine, but to see the mountains, really see them, you have to do more. In the East you can shoulder a haversack and tramp the Appalachian Trail. You will be surprised how quickly you will forget that you are a city dweller temporarily out of character, and you will begin to be a part of the universe unconfined by the fences man has erected between himself and nature.

The West, of course, offers still grander opportunities to the one who wants to get away from it all. A pack trip into one of the huge primitive areas that dot the Rockies turns the clock back 75 years. Except that no Sioux or Apache is lying in wait for your scalp, the country is unchanged from the day the first white man entered it. When you speed along the highways of the West and through the towns gleaming with neon and chrome, you are inclined

(*Continued*)

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The LEWIS ENGINEERING & MANUFACTURING CO.
Alliance, Ohio

(*Continued*)

to think that the West has fa[l]n prey more fully than the Eas[t] to mechanization and standard[i]zation. This is true—but only if [you] stick to the highways. In the W[est] there is a lot of country that [is] even the jeep can enter.

Such an unspoiled region [is] along the West Fork of New M[ex]ico's Gila River. On a pack [trip] with Doc Campbell (on the [job] as custodian of a cliff dwelling [he] received $25 a year and was th[e] by Uncle Sam's lowliest paid [em]ployee) we saw no other per[son] in five days, yet we were less t[han] 100 miles from bustling Si[lver] City. We saw countless deer [and] wild turkey. At night as we [sat] supper around the fire on the d[ry] yon floor, we could hear be[ars] rolling rocks hundred of [feet] above us on the rim of the g[reat] gorge. The river whispered in [the] darkness. The walls of the can[yon] framed a picture of sky and st[ars]. It was peaceful beyond words.

Peacefulness is the mo[st] tains' great offering to the hur[ried] soul. It is not a peacefulness [of] stagnation, for change is the [es]sence of mountain scenery. Ev[ery] hour of the day it takes on [a] color, new shadows. It is a pe[ace] that comes from the mus[ic] rustling of trees, the touch of [the] breezes, the freshness of clean [air]. In the mountains man expands [as] his vista expands, but a h[um]comes over him.

END

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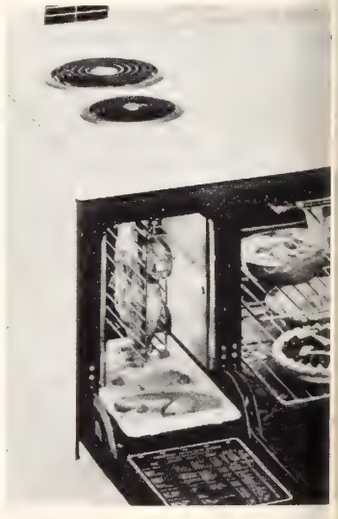
FOR THE KITCHEN

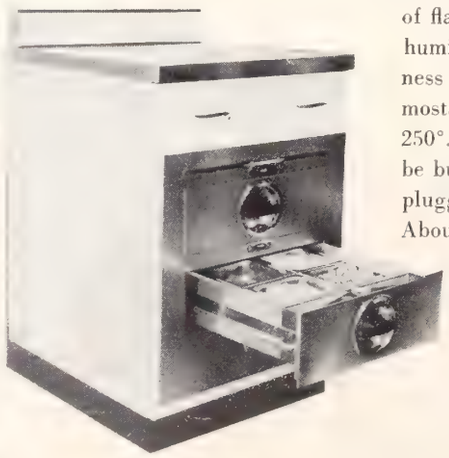
New appliances preserve the food's flavor and the housewife's time and energy



Roll-out freezer with removable bins keeps 173 lbs. of frozen foods accessible and visible. The freezer unit is a compact 34⅜″ high by 30½″ wide. It can stand alone or be part of a work counter or room divider. The unit comes in yellow, pink, green, blue, brown or white and can be color-matched to cabinets. About $250. *General Electric.*

Vertical broiler automatically grills meat rare, medium or well done without turning or testing. The 21″ oven can be used independently. Vents in broiler draw off smoke and odors, a drip pan collects the juices. One surface unit on the electric range has a thermostat. In white, pink, green, yellow. About $429.50. *Norge.*





Electric warming unit keep food hot for hours without los of flavor. An air circulation an humidity control preserves mois ness or crispness of food. The mostat control range goes up t 250°. The two-drawer unit ma be built into a base cabinet an plugged into a 110-volt circui About $279.50. *Toastmaste*

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